

OHIO STATE
UNIVERSITY

OCTOBER, 1924

OCT 7 1924

ANTIQUES



EARLY NINETEENTH CENTURY DOLL :: EARLY
EIGHTEENTH CENTURY SETTLE CHAIR

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

VOLUME SIX

NUMBER FOUR



EIGHTEENTH CENTURY CORNER CUPBOARD WITH SHELL CARVED IN THE WOOD

I. SACK
OLD NEW ENGLAND FURNITURE
85 *Charles Street*
B O S T O N

Just One Shipment Has Been Returned to Me

IN all the months during which I have been carrying on the sale of antiques by mail, I have had just one and only one article returned to me by the purchaser. I can offer no better testimonial to the accuracy of my photographs and descriptions or to the degree of assurance with which new clients may trust to the reliability of the service which I offer.

If you like the simpler old-time things—the things which old-fashioned folk used in their homes some three or four generations since, and which they and their descendants guarded with thrifty care—you should study my photographs and consult my lists.

Once in a while I may acquire a museum specimen, but in the main I try to secure antiques for people who wish to use them in their homes.

And please remember that this illustrated list is but a partial one. Look over previous numbers of *ANTIQUES*, send for my descriptive circulars, and I am quite sure that you will find something that will suit your need.

THIS MONTH'S ILLUSTRATED OFFERINGS

Please order by number as indicated in the pictures

- | | |
|---|--|
| [1]—Eli Terry clock; mahogany case; wooden works. Perfect in every respect \$50.00 | works in good running order; case in pine mahoganyized \$60.00 |
| [2]—Cherry bed. Posts with Dutch ball tops; headboard has fine cut-outs and is paneled; 46" high, 49" wide, 75" long. Needs refinishing 40.00 | [10]—Old whale oil lantern; 12" high. Has circular globe measuring 7" in diameter 12.00 |
| [3]—Dressing table; drawer fronts mahogany veneer; balance cherry. 39" high to top of back; 42" long, 26" deep over all. Needs refinishing and very slight repair 45.00 | [11]—Maple day-bed; 56" long, 24" high, 24" wide. Spool turnings 28.00 |
| [4]—Solid cherry six-legged table; legs carved in the rope or twisted pattern; Measures 42" x 19" with leaves down, 42" x 55½" with leaves up. Is a handsome table and in perfect condition 65.00 | [12]—Gilt-bronze candlesticks. French Empire; beautiful detail; 11½" high. The pair 20.00 |
| [5]—Old butler's cupboard, made of beech; two small side panels at top and small inner door in curly maple. Base 47" wide x 22" deep x 48" high; top 11" deep x 33" high. Has been cleaned to natural wood 135.00 | [13]—Cherry bureau. Height 38", depth 21", width 45". Top, sides and bottom each made of a single board. Can be used as it is 55.00 |
| [6]—Quaint octagonal bedside stand; top 22" x 22" in cherry; balance in curly maple. Would go admirably in curly maple bedroom 27.00 | [14]—Cherry slant top; fine sturdy old model, plain interior; 40" wide, 42" high, 18" deep; needs refinishing 55.00 |
| [7]—Ladder-back chair of very good model. Has flat curved arms; spool turnings at seat posts and on finials; splint seat. Needs refinishing 14.00 | [15]—Settee on rockers, or "Rockee." Has guard at one end for holding baby. Rockers come off if desired. 61" long, 28" high 30.00 |
| [8]—Sheffield cake basket, with handle; 9¾" x 12" 14.00 | [16]—Old brass andirons in perfect condition; 18" high 23.00 |
| [9]—Grandfather's clock. Brought over from Holland; 81" high, 17" wide over all. Floral paintings on dial; wooden | [17]—Prism lamp. Brass base and pedestal in floral design; 23" high; globe 7" in diameter, etched with windmill scenes; prisms 7" over all. Has been electrified 50.00 |
| | [18]—Mahogany tilt-top table. Measures 22½" x 14¾". Recently refinished. Condition perfect 30.00 |
| | [19]—Cherry one-drawer stand; 19" x 19"; Hepplewhite legs. Condition perfect 18.00 |
| | [20]—Set of two old ladder-back chairs of generous dimensions; 40" high; seat 20" x 17"; new rush seats. Have had some repairs. The pair 28.00 |

J. F. CAHILL ♦ *Antiques by Mail*

WARSAW, NEW YORK



Chest on Frame—Maple, in the rough but fine condition.



Pair of Mahogany Empire Chairs, in the rough, but good condition.



Banister-back Arm Chair, in the rough, restored and ready for seat and finish.



Dutch Table, Maple, in the rough, fair condition.



Chest on Chest, Maple, in the rough, but fine condition.

If you wish to secure antique furniture, whether simple pieces of usual type or rare examples such as are coveted by connoisseurs, you are invited to examine my comprehensive stock. As the description accompanying these pictures makes evident, I tell the whole story concerning

every piece which I offer. Usually I prefer to keep specimens in the rough until the purchaser has expressed his preference as to the nature and extent of restoration to be applied. Prices, photographs, and further information will be sent to responsible inquirers.

COLLECTORS' LUCK, Pembroke, New Hampshire

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On the trolley line between Concord and Manchester.



Set of fine Chairs, in the rough, ready for finish.



Tip Stand, Curly Maple top, in the rough, but fine condition.



Dutch Chest of Drawers, Hardwood, a rare type.



Desk—Maple, restored in oil finish, original brasses, drawer fronts curly, middle drawers carved.



3 foot Tip Table, in the rough, but in fine condition.

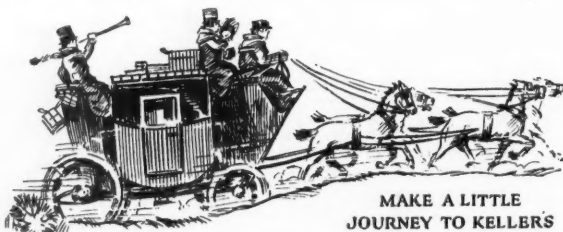
Not Only FURNITURE at Keller's

FINE old furniture at Keller's—that, everyone knows. But it would be a mistake to think that furniture is the only thing or even the principal thing worth looking for in this surprising establishment.

If you prefer the luscious colored, deeply cut and nobly proportioned old Bohemian glass to the modern imitations, you should see Keller's old Bohemian. If you care for hall-marked English silver or the quieter designs of early American silversmiths you should examine Keller's collection. If china, whether simple English patterns, rare lustre, or the richly decorated wares of the Continent appeals to you, go to Keller for it. Remember that the world's markets are open to Keller and that he makes them open to you.



OLD ENGLISH SILVER



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Ferdinand Keller

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PRIVATE SALE *of a* CHOICE COLLECTION

GENUINE 18th century furniture which represents years of exacting selection by a connoisseur for his personal use and enjoyment seldom comes into the market in such way as to afford opportunity for leisurely selection from a varied accumulation.

The list printed below describes several items from my own collection, which I offer for sale. They



are the best of their kind, and, quality considered, are reasonably priced.

Photographs and further detailed information concerning any of these examples may be had on request. The rare opportunity now offered may be accepted by residents of any part of the United States, in full confidence as to the character and worth of every item.



SECRETARY DESK (c. 1770)

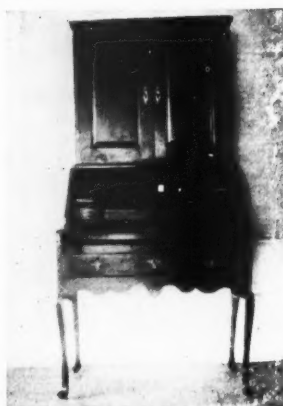
Representing the best of Philadelphia craftsmanship. Compare Plate VII, Pennsylvania Museum Bulletin for May, 1924.



DESCRIPTIVE LIST OF ITEMS

1. SHEARER SIDEBOARD. Mahogany, richly inlaid; original brass rail. Length 7', 2", depth 36".
2. PAIR MAHOGANY KNIFE URNS. Inlaid. Height 28½".
3. SINGLE KNIFE URN. Black lacquer; pearl inlay. Height 29".
4. FOUR CHAIRS. 2 side, 2 arm. Mahogany; ball and claw feet. Elaborate pierced and scrolled back. Probably the finest chairs, individually, in existence. Chippendale, 1780. *Illustrated Antiques, Vol. V., No. 3, p. 107.*
5. PAIR CHIPPENDALE ARM CHAIRS. Mahogany; canted arms. Exquisite examples.
6. THREE TIER SERVING TABLE. Mahogany; tripod base; snake head feet.
7. PAIR CHIPPENDALE MIRRORS. Wood, carved and gilded. Upper glasses painted in Chinese taste. Height 6'. Important pair. *See illustration.*
8. SINGLE MIRROR. Like above, except that upper glass is not painted.
9. CARVED WOOD MANTEL. Adam, circa 1800.
10. EMPIRE MIRROR. Painted. Height, 4'.
11. MARTHA WASHINGTON MIRROR. Carved phoenix in scroll. Mahogany and gilt. Height, 5', 6".
12. GILDED AND CARVED MIRROR. Charles II. Height, 5', 6".
13. BRACKET CLOCK. Jos. McCabe, London 1790. Mahogany case.
14. BRACKET CLOCK CHIMES. Jos. Martineau, London. Mahogany case.
15. BRACKET CLOCK. Mahogany case. English. Sheffield dial.
16. LOW BOY. Mahogany. Typical example of Savery.
17. DOUBLE CHAIR BACK SETTEE. Walnut, with marquetry.
18. SET OF GARNITURES. Lowestoft, Chinese decorations. Perfect condition.
19. PAIR LOWESTOFT URNS. Sepia medallions. Height, 27".
20. CHIPPENDALE POLE SCREEN. Mahogany tripod base; ball and claw. Panel of needle-point of the period. *See Antiques, Vol. V., No. 4, p. 205.*
21. PAIR CHIPPENDALE TORCHÈRES. Mahogany. Wonderful specimens.
22. SHERATON DINING TABLE. Mahogany.
23. PAIR MIDNIGHT BLUE JARS. Teak lids and bases. Circa 1600.
24. SEVERAL JADE, ROCK CRYSTAL and ROSE QUARTZ BOTTLES. Height, 8".
25. THIRTEEN FLEMISH & BRUSSELS TAPETRIES. Important. SATIN WOOD BAROMETER. Perfect order. Sheffield dial.
26. CORNER CUPBOARD. Bow front; mahogany. Lined with blue silk. Dentilated moulding. Cupboard below; glass doors above. Height, 8'.
27. WING CHIPPENDALE BOOKCASE. Mahogany. Broken arch pediment. Height, 8'; length, 10'.
28. SECRETARY DESK. Philadelphia, 1780. Mahogany. Scroll pediment; piercing between scrolls. Important piece. Height, 8'.
29. SECRETARY DESK. English; mahogany. Scroll with piercing. Also very important piece.
30. TILT TOP TABLE. Mahogany. Carved rim; tripod base, ball and claw. Exceptional.
31. MAHOGANY TRAY. 18 x 24" with 2" pierced edge.
32. FOUR POST CHIPPENDALE BED. Slender posts; foot posts beautifully carved. Cornice.
33. FOUR POST BED. Mahogany. Forward posts massive ball and claw. Rare example.
34. FOUR POST BED. Mahogany. All posts very slender and with overcarving of vines on reeding. Has cornice. Exceptionally choice and beautiful.
35. PHILADELPHIA CLOCK. Mahogany. High case, with pierced scroll.
36. HIGH CASE CLOCK. Circa 1650. Seaweed marquetry.
37. THREE CHIPPENDALE CHAIRS. Mahogany. Gothic backs; straight legs.
38. BUREAU. Mahogany and curly maple.
39. WINDOW SEAT. Mahogany. Formerly property Richard Canfield.

ADRIEN F. WELLENS • 345 West 88th Street
NEW YORK CITY



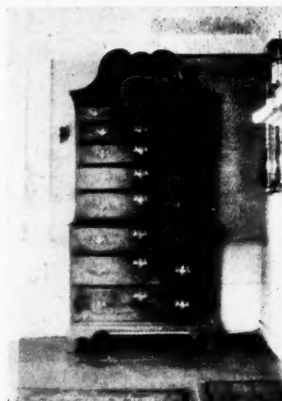
QUEEN ANNE DESK
Cherry

NOW that the STEPPING STONE is before you, won't you allow yourself just a glimpse within,—enough to be assured of the worthwhileness of a visit? The interior of the old house is quite as fascinating as the gray, vine-clad exterior; and besides it is quite filled with enticements in the way of ancient things. Here I can show only a few of them.

And there is so much else; the Ives Collection ship model published in Nutting's *Pilgrim Century*, for example—with furniture, pewter, glass, china, prints in endless variety. And, whether you write or call, remember that the hospitality of the *Stepping Stone* is known from coast to coast.



THE STEPPING STONE



CHEST ON CHEST
Cherry, in superb condition

RARE CANDLE STAND AND
EXCEPTIONAL BUTTERFLY
TABLE



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Seven minutes from New Haven Station

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10 minutes from Liverpool
20 minutes from Chester

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SETS of Chippendale, Hepplewhite and Sheraton period chairs always in stock.

D-end mahogany dining tables as shown, in stock in various sizes. Also Phyfe period dining tables on one, two and three blocks. Sewing and writing tables on square or turned legs and a good selection on pillar and block.

Old papier-mâché trays and boxes.

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ODD specimens Chippendale, Adam, Hepplewhite and Sheraton period arm and single chairs.

A large stock of genuine old pewter plates, dishes, tankards, inkwells, candlesticks, etc.

Rush-seated spindle and ladder-back chairs, and a number of quaint old farmhouse chairs of most unusual patterns.

Beautiful old English

silver and Sheffield plate, including four Adam period candlesticks by T. Daniell, date 1782, and a pierced and embossed silver cake basket by Edward Aldridge, London, 1770.

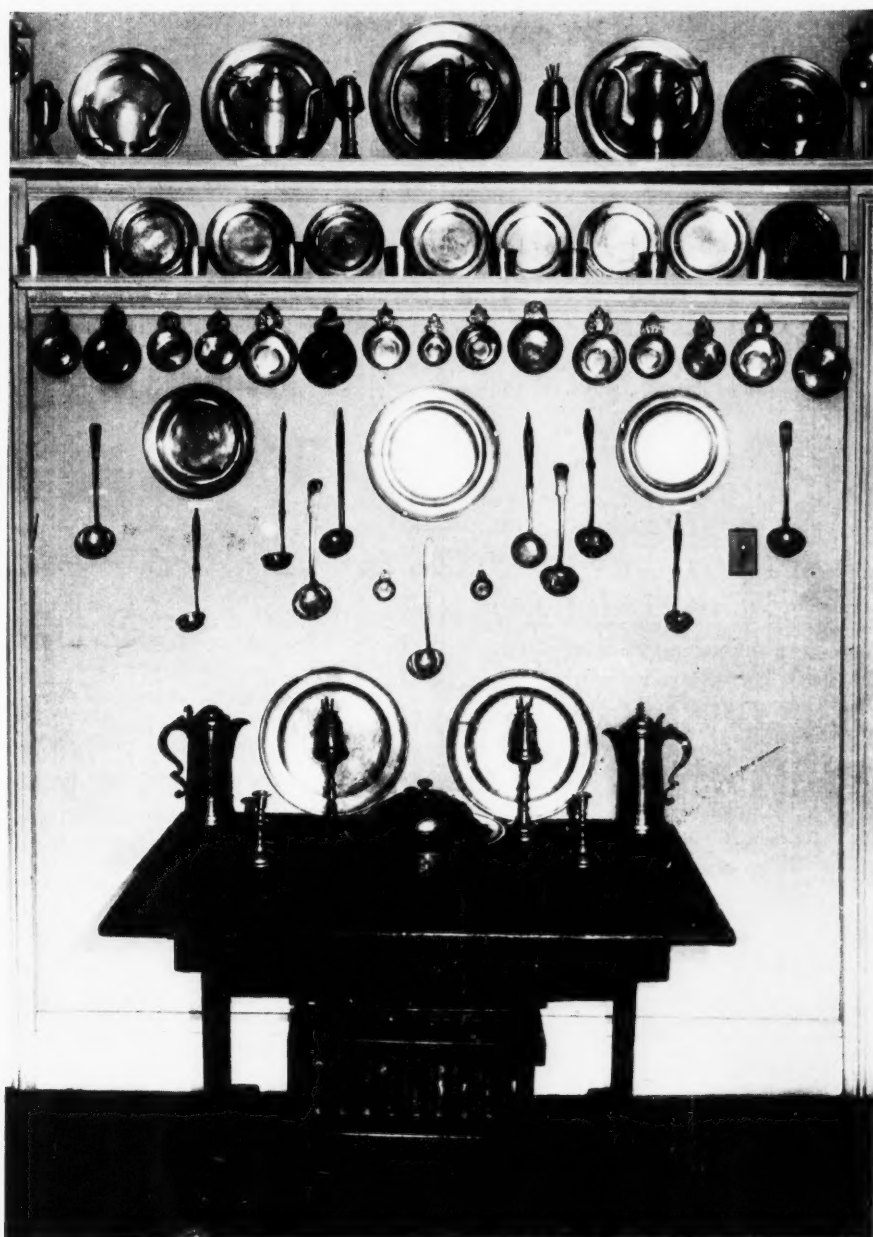


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BY
J. B. KERFOOT

THIS LONG LOOKED-FOR VOLUME WILL APPEAR NEXT MONTH :: ITS TEXT WILL PLACE THE HARVEST OF FOURTEEN YEARS' RESEARCH AT THE SERVICE OF COLLECTORS :: ONE HUNDRED FORTY PAGES OF MAGNIFICENT ILLUSTRATIONS :: TWO HUNDRED NINETEEN MARKS BY ONE HUNDRED SIXTEEN MAKERS REPRODUCED :: THE EDITION IS LIMITED :: THE PRICE IS FIFTEEN DOLLARS :: ORDERS MAY BE SENT TO J. B. KERFOOT, THE HOUSE WITH THE BRICK WALL, FREEHOLD, NEW JERSEY



A PANEL IN THE AMERICAN-PEWTER ROOM AT THE HOUSE WITH THE BRICK WALL, AT FREEHOLD

EDWARD A. CROWNINSHIELD

Begs to announce that after many years of purchasing antiques in America and in Europe—particularly in Italy and England—he has decided to place his long experience at the service of the collecting public.

To that end he has opened an establishment at Stockbridge, Massachusetts.

It will be known as *THE OLD CORNER HOUSE*.

Here are assembled excellent collections of *American, English and Italian antiques, including rare Glassware and China, particularly Lowestoft.*

Inspection of these is invited.

THE OLD CORNER HOUSE

::

STOCKBRIDGE, MASSACHUSETTS



This rare WARWICK CRUET is from my collection of early English silver. The London mark is of 1770. Details of the design, especially the boldly curved and interestingly footed supports, betray the maker's enthusiasm for the recent discoveries in Pompeii. I have many other specimens of the fine handiwork of English and American silversmiths, and I am in a position to supply almost any requirement.

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October 25th, 1924

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have collected the very
finest examples of

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FURNITURE

&

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CONTINUING

Fall Auction of Antiques

TUESDAY, OCTOBER 14

WEDNESDAY, OCTOBER 15

AT 11 A.M., *Daylight Saving Time*

AND THROUGHOUT THE DAY

AS at all of our sales there are pieces of
rarity, some that are ordinary and some
just in between. No matter what par-
ticular piece you seek or the particular group to
which you belong (collector, amateur or con-
noisseur) you will find something to please your
taste and your purse. If you've never been to
one of our sales we extend a special invitation to
you; if you have been, we know you will come
again without special invitation.

Here are a few of the pieces you will find.

There will be many others.

Slope-top desks; maple high-post beds; walnut
highboy; especially nice Duncan Phyfe table
with brass feet, two dragons, one on each side of
pedestal; wonderful old lowboy or dressing table
of early American walnut, about 1750 period;
tilt tables in many sizes with dish and piecrust
tops; Colonial drop-leaf tables; old bureaus and
chests of drawers in mahogany, walnut and
cherry; some splendid old Windsor chairs, also
sets of six in Sheraton, Chippendale and Hep-
plewhite; Colonial and Martha Washington
mirrors; old French grandfather clock, eight feet
tall, lavishly inlaid and in perfect condition;
some very fine sets of gold candelabra and brass
candlesticks; old silver tableware and all kinds
of antique glass, pewter, etc.

There will also be an extraordinary display of
oriental and hook rugs, comprising over 100 of
each of these makes, showing many beautiful
ideas in hand weaving. Now on exhibition and
sale positive.



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THIS IS THE SHOP
OPPOSITE THE OLD
WILSON TAVERN,
AN EIGHTEENTH
CENTURY INN AND
POSTING STATION.
SHOP AND TAVERN
BOTH INVITE YOU



STILL PRESERVING
THE LOOK OF TIMES
PAST, AN AIR OF HOS-
PITALITY, THESE OLD
BUILDINGS OFFER
AN UNSURPASSED
BACKGROUND FOR
THEIR COLLECTIONS

IF you have not the book, why not consult the author? Van Rensselaer's *Early American Bottles and Flasks*, in the field which it covers, offers the working basis for every collector.

The author's collection is displayed at the WILSON TAVERN and the author himself is available to safeguard every purchase by advice based on long study and exacting research.

THE Van Rensselaer collection of firearms likewise represents careful and expert selection from many sources, ancient and modern. To these things as well as to an exceptional group of colored prints, specimens of Lowestoft china, early glass, metal wares (large stock of early iron and tin fireplace fixtures and utensils) and rare old furniture, the WILSON TAVERN AND SHOP offer an appropriate and fascinating background.

STEPHEN VAN RENSSELAER

The Crossroads

Telephone, PETERBOROUGH 277

PETERBOROUGH, N. H.



HEPPLEWHITE DINING TABLE (c. 1780)

Of mahogany; divided into three parts so that the ends of the centre section may serve as wall tables when the full extension of the piece is not required. The inlay is distinguished and the triglyph motive quite unusual.

THE collection of Breakfast and Dining Tables now on exhibition at the ROSENBACH GALLERIES includes such rare three-part types as that here illustrated, together with drop-leaf examples, some of them inlaid with satinwood.

The periods represented are mainly those of Hepplewhite and Sheraton. The variety of fine tables makes this display doubly notable.



ANTIQUÉ FURNITURE :: RARE BOOKS :: PRINTS :: TAPESTRIES :: OBJECTS OF ART

The ROSENBACH COMPANY

273 MADISON AVENUE, *New York* • 1320 WALNUT STREET, *Philadelphia*

The last bound set of the first six numbers of ANTIQUES—constituting Volume I—which the publishers still held for sale, has been disposed of.

It is, therefore, regrettably necessary to withdraw all offers to supply this volume at any stated price. Bound copies of subsequent volumes, as well as certain single numbers—other than the first—of Volume I, are, however, still obtainable.

It is good policy to have each volume bound as its numbers accumulate, and thus to main-

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ANTIQUES

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HOMER EATON KEYES, Editor
PRISCILLA C. CRANE, Assistant Editor ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager
G. WARREN WHEELER, New York Representative, 25 West Broadway
Telephone, Barclay 7448

SIDNEY M. MILLS, New England Representative, Boston Office
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tain a complete file of ANTIQUES. To such a reference library, each year is certain to add its increment of value.

If you have failed to observe this policy, why not look over your loose copies now, inquire whether or not gaps in their sequence may be filled, and then send them to the Binding Department of ANTIQUES to be uniformly bound?

You will find the expense insignificant in comparison with the satisfaction which you will derive.

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Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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The Katharine Willis Antique Shops

You miss Westchester's Best and Long Island's Fame

THESE SHOPS will bring the Glory of Autumn into your homes! The gold, the purples and mauves, the fire on the mountains and the glint of the Deep Blue Sea! You will find them in the exquisite bits of colored glass and quaint old flasks and bottles; in the burnished coppers and brasses; in the

rose and copper lustre, in colorful hooked rugs, in the warm tones of curly maple and pine and the rich browns of mahogany furniture; in the cheery hearth fires, glowing amid old Colonial fireplace furnishings, and softly lighting the old Currier prints on the walls.

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WINDSOR STAND (*second half of eighteenth century*)

Probably the oldest of known Windsor stands and possessed of the finest turnings. Leg ends penetrate the top, which is slightly dished. *Collection of John H. Halford.*

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VI

OCTOBER, 1924

Number 4

The Editor's Attic

The Cover

THE doll of bland countenance who reposes on this month's cover would seem to date from the late thirties or early forties of the last century, that is, if judgment may be based on her costume. But her expression of satisfaction is no doubt attributable to the fact that she is seated in an ancestral piece of furniture, which may have belonged to her great-grandmother or even to a more remote forebear. Doll and settle both belong to Miss Edith Rand of New York City.

Hints on the Restoring of Antiques

METHODS of restoring and preserving objects of antiquarian interest, such as prints, enamels, wood carvings, and various metal wares, frequently constitute a jealously guarded secret of the expert. Sometimes, indeed, the methods employed are purely empirical, and hence are so devoid of scientific foundation as to render the results of their application a matter of luck rather than of sound prevision.

Readers of ANTIQUES, therefore, who encounter problems with foxed prints, rotted silver, cracked enamels, lichen-covered inscriptions on stone, and the fouled surfaces of ancient wood, are advised to peruse the two pamphlets on the *Cleaning and Restoration of Museum Exhibits* published by the Department of Scientific Research, of Great Britain.

These pamphlets, one issued in 1921, the other in 1923, are the result of a series of experiments carried on by Dr. Alexander Scott, F.R.S., eminent both as chemist and as antiquary, at the request of the Trustees of the British Museum. Several processes devised by Dr. Scott in a laboratory arranged for his use in the Museum are described in the two pamphlets, and their results illustrated with "before and after" photographs.

In certain instances the printer appears to have reversed the correct order of the pictures, since those labelled "before" are, at times, clearer than those bearing the heartening legend "after." Be that as it may, it seems an attested fact that chemical means intelligently applied are capable

of producing the actual rejuvenation of many an anciently mouldering relic. Most of the processes described appear to be so safely within the resources of average ingenuity that the Attic does not hesitate to recommend a study of them, even to the amateur. Copies of the pamphlets under the entitlement cited above may be had, at two shillings each, on application to His Majesty's Stationery Office, Imperial House, Kingsway, London, W. C. 2.

Baxter and Le Blond

THE subjoined letter from Letitia Hart Alexander of Louisville, Kentucky, may offer an agreeable diversion from the present excitement over Currier prints. In England there has been, for some time, as readers of the foreign notes in ANTIQUES are aware, quite a run on Baxter prints, and on the prints of Baxter's successor, Le Blond. Baxter's beginnings slightly antedate those of the American Currier. His first work appeared in 1829. Le Blond, however, is virtually a contemporary of the New York lithographer; for Yoxall* attributes the former's products to the years 1850-1862. He might justly have extended the period by some ten years.

Baxter deserves recognition, if only on the score of developing an ingenious and effective process of color printing. His method was, in brief, as follows. From a copper or steel plate he first printed the outline of his design upon a special paper. Over this outline he applied color after color—sometimes tint after tint—by means of successive imprints from wood blocks. Each of such imprints required the use of a separate block and called for the exercise of great care to insure both the accurate placing and the correct value of the color employed. Baxter prints were thus laboriously built up, as many as twenty impressions often being necessary to the completion of a single picture.

The inventor of this process mixed his own inks, personally supervised the making of his plates, and kept a watchful eye on every step in the printing. The result is to be credited with at least a high degree of technical excellence. Baxter's prints were popular; they were utilized for

*Sir James Yoxall, *The A. B. C. About Collecting*, New York, 1923.



LE BLOND PRINT—*Crossing the Brook*

Produced probably between 1850 and 1862, Le Blond prints are highly popular with some collectors. Others find them sentimental and insipid. Individual opinion will depend largely upon point of view.

book illustration, and certain of his subjects found a ready market when issued as individual pictures for household decoration.

In time, various other printers secured licenses from Baxter to utilize his process in the making of prints. Among these was Le Blond, who published a considerable number of small items representing scenes from country life. Le Blond's products lack the exactitude which characterizes the work of Baxter, but the spirit of his subjects is similar. Indeed, he even made use of some of Baxter's original plates.

Two Le Blond prints belonging to Miss Alexander are here reproduced. Their color is clear and pleasing, even if not noteworthy. Some of the tints have evidently been applied under considerable pressure, which gives to the surface of the sheet, here and there, a slight effect of embossing or modelling. The subjects are characteristic: simple and rather obvious scenes of country life in which everybody appears to be both virtuous and happy, after the accepted Victorian convention.

Such representations are certainly restful; and Mr. Hayden is, no doubt, correct in attributing the English public's sudden affection for them to a kind of retrospective yearning for times of quietude and contentment such as the World War seems to have ended forever. Yet artistically they may hardly be accorded high rank. Their drawing is usually perfunctory and their coloring stereotyped; while their subjects and the treatment of them are calculated to appeal to somewhat superficial sentiment. But such sentiment is perhaps of a kind which the present somewhat brazen age might do well to cultivate. Furthermore, these little pictures, whatever their shortcomings, illustrate certain painstaking methods of production which are today extinct and are likely to remain so.

The way having thus been somewhat hastily cleared, Miss Alexander now occupies the Attic floor:

The Editor of ANTIQUES:

Looking over a file of ANTIQUES for information on quite a different subject, I was attracted by a paragraph on page 86 of the August, 1923,

issue,* entitled *Antiques Abroad*, by Autolykos†, with sub-heading, *Print Mania*, in which the writer uses a vitriolic pen to impale those little humming birds of the print world called "Le Blond Ovals."

He calls them "honeyed flapdoodle" and considers their popularity "a reaction from years of bitterness." Does he mean the late World War? I cannot see why he uses many words and good paper to "hope that every reader of ANTIQUES will join in stemming this wave of insanity, if it should pass Ellis Island." He calls them "inane," "trivial," and "insipid," and gives the titles of some of them, calling them "absurdly inept," though he puts in this sentence. "But the prices for absurdities a few inches square are too preposterous!" thus showing that the poor things have a money value in the eyes of at least a few crazy collectors. It is a good rule, even in collecting, to assume that there is some value, commercial or artistic, in any object for which the rank and file of collectors will pay "preposterous" prices to own. It is not often that a seller is fortunate enough to find a perfect moron who is willing to pay large prices for anything having no value, real or assumed.

The above is just a preliminary to calling the attention of readers of ANTIQUES to the fact that some of these pestilential little prints passed Ellis Island, with other undesirable aliens, many a year ago, and, like other aliens, good and bad, did not stop in the port of entry, but continued on to Kentucky. There the little flock roosted.

Thirty or more years ago they came into my house from the break up of another family. I have six in proof condition, meaning that the embossed borders of the mats on which they are mounted are intact; and all of them have the original oval "wedding ring" frames. I had taken, it may be, a primitive and ignorant pleasure in the miniature prints, whose colors are as clear and bright as any ever put on ivory.

I had never troubled myself to find out much about them, until I consulted Sir James Yoxall's book,* when searching for quite different information, and by accident came upon his opinion of Le Blond. Incidentally, I gained much information as to the process of producing them, which is interesting, and read his catalogue of prices. English prices of course. This caused me to look with renewed interest at the small ovals grouped around the mirror of a toilet table, for I found that all of my little flock were listed by Sir James. Three titles out of the half dozen were followed by the word "scarce" and the remainder with a surprising number of shillings as to price.

After reading Autolykos—and Sir James—my interest was greatly increased and I began keeping my eyes open, hoping to locate a few more of the tiny pictures. To date I have located another half dozen. Two were purchased at the same time mine were and from the same person. Two were in a young friend's house, and had belonged to her grandmother, who "broke up" shortly after the Civil War. Two more were in an antique shop, where I was given to understand that they were almost as old as some of the Egyptian excavations!

*Vol. IV.

†Autolykos was the *nom de plume* of Arthur Hayden.

**Ibid.*



LE BLOND PRINT—*The Mill Stream*

If any reader is interested in these small aliens I would like to say that all the subjects that have come under my notice are those of English cottage life, showing a pastoral landscape peopled with the figures of a by-gone time, who were doing the things that the cottage class of English people were supposed to enjoy. All the subjects are as refined as a Sunday school story, none of them picturing those coarser aspects of rural life which some of the Morlands, for instance, show.

These miniatures of English rural life are not as old as the antique shop lady wished me to believe, for the *A B C About Collecting* says "they seem to date from 1850 to 1862." Those dates for a print do not mean great age. In spite of the strictures of Autolykos, I would advise the collector of small antiques to read *A B C of Collecting*, page 261, then go out and search for Le Blond Ovals, and, if successful in the search, to be ready to acknowledge that these prints give a great deal of pleasure, in spite of the fact that one critic considers them "inane," "trivial," and "insipid."

LETITIA HART ALEXANDER.

The "Syren" in Model and Painting

It is not often that the collector of ship models is fortunate enough to possess both a model of some particular old time craft and a painting of it as well. But once in a blue moon the unusual occurs. Mrs. Harold W. Young of Duxbury, Massachusetts, has long owned an excellent model of the clipper ship *Syren*, which in 1856 sailed from New Bedford for France, with her hold bulging with the largest cargo of sperm oil ever exported to the land of the Gascon. Within recent months Mrs. Young has found a contemporary painting of the same vessel signed by S. S. Nichols. Here the *Syren* is represented as passing Boston Lower Light in a brisk wind, which, however, appears insufficient to affect the vessel's stability. Painting and model are here reproduced side by side. Apparently the latter has been denuded of some parts of its rigging, but students of ships will, nevertheless, find interest in making comparison between the two representations.

A Correction

THE ownership of the four-wing butterfly table published in *ANTIQUES* for August was erroneously stated. It should be credited to Donald G. Maxwell.

Batter, Not Molasses

THE example of early pottery which appeared on the cover of *ANTIQUES* for May has lately elicited considerable correspondence. The consensus of opinion holds that this vessel was originally designed, neither as a molasses jug, nor as a container of refreshment for haymakers. Its proper designation is that of "batter jug."

Such a jug was ordinarily fitted with a tin cover, beneath whose warm protection the housewife was wont, of nights, to set her mix of buckwheat batter. By morning the concoction was afoam, and ready to be poured upon a sizzling griddle, there to expand into appetizing discs of brown and delicately perforated tenderness. If the supply of batter outlasted the immediate demand of family appetites, the residue was left in the jug and put away. Later, it constituted the vitalizing element among freshly added ingredients.

Rare today is a really toothsome buckwheat cake. The genus has suffered a decline. Ill-advised admixtures of other cereals with its essential flour have destroyed its characteristic flavor; and too hasty methods of achieving lightness have imparted an excessive polish to its once quaintly indented surface.

Possibly the invention of a self starter for pan cake batter brought about the gradual extinction of the more deliberately brooding jug, and forced late surviving specimens into other forms of employment. On occasion, they may have served to impound molasses; and it is not beyond belief that, now and then, a batter jug was dispatched to the hay field. An Attic visitant, D. Crommett Clark, suggests that, in the latter instances, the libationary burden probably consisted of *switchel*, a drink compounded of water, molasses and ginger. Not infrequently well matured cider was added,—sufficient to lend authority to the brew. Switchel must have proved an effective quencher: the average thirst will hardly survive even the description of it.



Clipper Ship Syren - passing Boston Lower Light.



PAINTING AND MODEL OF THE "PLOUGH BOW" CLIPPER SHIP *Syren*

This ship was chartered out of New Bedford in 1856 with the largest cargo of sperm oil ever supplied to France. A famous vessel in her day, she has been immortalized in model and in painting. The two examples reproduced are owned by Mrs. Harold W. Young.

Rare Windsor Candlestands

By CLARENCE W. BRAZER

AT the L. G. Myers Sale, held in New York in 1921, for the first time publicly appeared what was catalogued as an "Unique Windsor Table" (*Fig. 1*). I well remember the excitement caused by the passing, for a substantial number of dollars, of this little green table which, looking more like as many cents, was minutely inspected and commented upon by the gathered connoisseurs. Up to that time, no such table had been known. The turnings of its three legs and of its stretchers were typical of the Philadelphia Windsor chairs of about 1760, and the piece still bore traces of the original "verdigris" paint in which most of the Windsor porch furniture of that period was finished.

This table is now owned by Mrs. J. Insley Blair, of Tuxedo Park. Its plain top, the largest of any among those characterizing the similar tables since discovered, is twenty-four inches in diameter. The surface shows no signs of ever having been dished or beaded. But the under side is beveled. When originally secured in Baltimore, from a man who had acquired it from an itinerant country dealer, the table had cleats nailed to the under side apparently as a correction to the usual warping tendency of such tops. These cleats, however, were removed during Mr. Myers' ownership of the piece.

It is the belief of Mr. Myers that this table originated in Pennsylvania,—very likely in the same section as that from which the other and more recently discovered stands here illustrated have come; namely, Chester County.

These little tables constitute what is probably the rarest type of so-called Windsor furniture. They have particularly engaged my own interest, mainly because none of the authoritative books on early American furniture (with one recent exception) have illustrated them or have even mentioned their existence. The searching out and arranging in probable chronological order (except as to the Rhode Island type) of the examples shown has, therefore, afforded me a good deal of pleasure.

The present exhibit of nine or ten examples of Windsor candlestands might seem evidence that the type is, after all, not exceedingly rare. It should, however, be borne in mind that these nine or ten constitute the entire number which, after three or four years of careful search, I have been able to locate. On the whole, the *three-legged* Windsor stand appears to be peculiar to Pennsylvania. It is not to be confused with the *four-legged* Windsor table of New England, which is a quite different thing.

All of these Pennsylvania stands have the top supported by only three raking legs, which, in the earliest moulded leg examples, prior to the Revolution, pierce the top and are fox-tail wedged, just as are the similar legs which pierce the seats of the Windsor chairs. After the advent of bamboo turnings, the legs of such stands are let into the under side of the top, which they do not entirely pierce. In these, the wedges being omitted, the legs sometimes get dry and come loose, an example not only of decadent art but of inferior construction as well.

In all cases, the stretchers are inserted in the legs at different heights so as to avoid weakening the legs,—a custom common to all sensible early cabinet

work. The under side of the top is usually found to be inscribed with a circle passing through the centers of the legs, which were spaced by doubling the radius of the sextant. The upper side, in early examples, usually exhibits a beaded edge cut on the solid, and serving to prevent a too easy slipping of the candlestick from table to floor.

An interesting local Pennsylvania tradition has it that the early Windsor craftsmen were wheelwrights who, during the winter season, shaved out chair back spindles from five-eighth inch split hickory, made the tops and hung them up to dry. In the early spring, seats were cut from still wet two-inch gum, or poplar. Then the dry top and leg spindles would be driven in and fox-tail wedged. The drying and shrinking of the seat thus bound all most firmly together. In England it was the custom to heat the



Fig. 1 — WINDSOR STAND (second half of 18th century)

The top is of larger diameter than is usual in such pieces. The height is below the average. This is the first of the Windsor stands to attract public attention. Collection of Mrs. J. Insley Blair.



Fig. 2—EARLY PENNSYLVANIA TABLE (c. 1700)

This type of stretcher table, with circular top and triangular support, may perhaps be considered the prototype of the later Windsor stand. The stool at the right is a comparatively late four-legged Windsor. *Author's Collection.*

spindles before inserting them in the bored hole, which, when cool and expanded, they tightly filled.

Windsor craftsmanship, dealing as it did with bored round holes, shaved spindles and bent hoops, was quite different in character from the square-cut mortise and tenon work of the cabinetmaker of the period. The fact that the two kinds of workers had so little in common lends color to the tradition. It is, further, noteworthy that, in early directories, Windsor chair makers are listed in a different category from that of cabinetmakers or of chair makers in general.

To return to the Windsor stand. Its prototype may, perhaps, be found in the triangular and circular top stretcher tables of about the year 1700 which are found not only in Pennsylvania, but throughout New England as

well. Such a table from my own collection is shown in Figure 2. It comes from Chester County. Its height is twenty-six inches; diameter of top, twenty and one-half inches; leg spread, over all, twenty inches at the stretchers. The top is of pine, and beveled. As will be observed, these dimensions are not far different from those of the later Windsor stands.

What appears to be the oldest and most beautifully turned among the Windsor candlestands thus far encountered is that owned by John H. Halford of Bridgeport, Pennsylvania, which is illustrated in the frontispiece. Like the others, this, too, was found in Chester County. It is entirely of oak and was once painted blue and white, though most of the pigment has now been removed. The legs pierce the top and the stretchers are pinned into the legs with wood. The top surface is beaded and dished on the solid. The under side is beveled.

Probably the most graceful Windsor stand (Fig. 3) was formerly in my own collection; but it is now owned by Charles A. Weida of Reading, Pennsylvania. It is very similar to the previously cited example, except that the spread of the legs is more nearly in proportion to the diameter of the top. This lends beauty to the piece, as well as the utility of keeping its feet out of the way. The top of this stand has a flat band about one-half inch wide, about the edge. It is, further, slightly dished. In common with the tops of most other examples of the type, it is warped,—probably the more so in this instance because the wood is entirely of maple, first painted with the old penetrating red, and more recently, with black. It was found in the possession of an old family at West Grove, Pennsylvania.

By far the lightest and most delicate of all the stands shown (Fig. 4) is that owned by Francis D. Brinton of West Chester, Pennsylvania, who found it near New London, Pennsylvania. The top is of walnut, beaded, and dished one-eighth inch. It was originally made up of two pieces

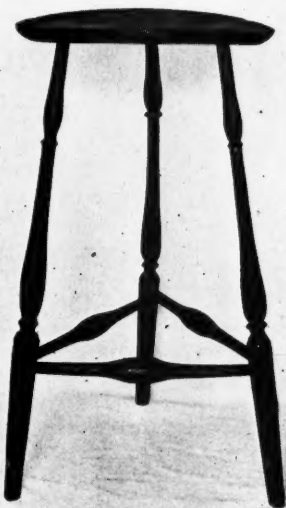


Fig. 3—WINDSOR STAND (second half of 18th century)

Unusually graceful in that the spread of the legs is restricted, a fact which likewise adds to the utility of the piece. *Collection of Charles A. Weida.*

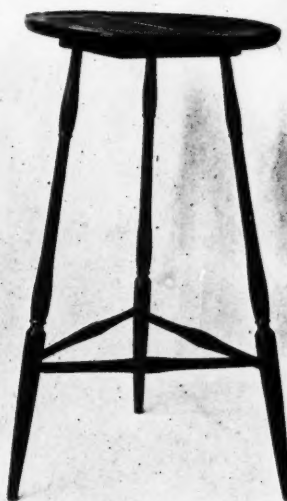


Fig. 4—WINDSOR STAND (second half of 18th century)

The lightest and most delicate of known examples. The heavy cleat beneath the top is a later addition replacing earlier countersunk dowels. *Collection of Francis D. Brinton.*

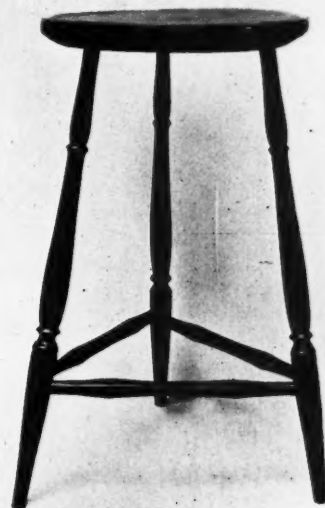


Fig. 5—WINDSOR STAND (second half of 18th century)

The bamboo turned stretchers and the heavy top, which the legs do not pierce, indicate a transitional type. *Collection of Mrs. M. A. Williams.*

secured on the under side with countersunk wood butterfly dowels, which have now disappeared and have been replaced by a rougher and more modern cleat. One of the stretchers had apparently been replaced before the table was painted with a dark red pigment. This stand is of such light construction that it probably held nothing much heavier than a candlestick; whereas some of the others, during the summer season of long twilights when the candle was not in such demand, might possibly have been used to support flower pots upon the household porches, as is now the customary use for modern stands of similar size.

In the Pennsylvania Museum at Fairmont Park, Philadelphia, may be seen the example illustrated in Figure 5, loaned by Mrs. M. A. Williams. Here we have the transitional type of double knuckled bamboo stretchers with the usual Windsor turned legs. The top is somewhat heavier than occurs in previous examples, and the legs do not en-

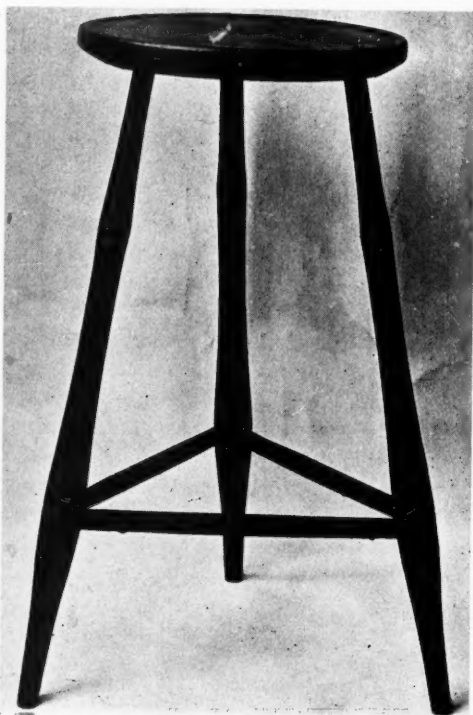


Fig. 6—WINDSOR STAND (post-Revolutionary type)
Legs show bamboo turnings and do not pierce the top. Stretchers are quite plain. Less elaborate than the earlier type, but not without considerable subtlety of line and proportion. Collection of Francis D. Brinton.

tirely pierce it, although the usual bead and sinkage occur. The top is painted gray, with the legs and stretchers black. This stand, likewise, is said to have been found originally in Chester County along the Maryland border line.

A second example owned by Francis D. Brinton (Fig. 6) was found between Oxford and Nottingham near the Maryland border, and is the first example which shows the bamboo turned legs. It probably dates from after the Revolution. The top is of poplar and the legs do not entirely pierce it. The general shape and proportion of the top, which is dished one-eighth inch, are quite similar to those found in the Williams' example, although the diameter is nearly two inches smaller. The piece was originally painted in the regulation "verdigris" green, which was later covered with brown.

In Figure 7 we have three examples still in the collection of T. VanC. Phillips of Westtown, Pennsylvania, who has probably picked up a major-



Fig. 7, A, B and C—WINDSOR STANDS (post-Revolutionary type)

The first two stands are quite similar to that shown in Figure 6. The third is far more summary in design and execution and, despite the piercing of the top by the legs, it would normally be considered the latest in date of the entire series illustrated. Collection of T. VanC. Phillips.



Fig. 8—A RHODE ISLAND WINDSOR STAND (18th century)

Found in Rhode Island, this stand displays characteristics which differentiate it from the Pennsylvania types illustrated. The upper ends of the legs are gathered into a kind of impost block which is nailed to the top. The leg turnings again are quite different from those characteristic of Pennsylvania stands, though they are strongly suggestive of the turnings found on the legs of certain Pennsylvania chairs. Perhaps the piece is based on reminiscences of Pennsylvania. Collection of Frederick K. Gaston.

The first stand illustrated in Figure 7 bears some similarity to that shown in Figure 6. It is, of course, of a later and less elaborate type. The top, which is dished with a quarter-inch bead about the edge, is of thick poplar, and, as in the last two prior examples, the legs do not entirely pierce it. Legs and rungs are of maple, and the whole piece was once painted Venetian red. The similar, but shorter, bamboo turned stand shown in the middle of Figure 7 has, apparently, never been painted. The top is of unpierced poplar, the legs of maple, and the stretchers of ash. The all-maple stand shown at the right of Figure 7 is doubtless the latest and most decadent. It is of plain and rather uninteresting type, with a smooth top; but, to cloud the date, the legs are wedged through the top!

That the lighter Pennsylvania stands are not a form of stool, and generally are far too delicate to have been so used, may be judged by comparison with the Windsor stool from the same locality, shown in Figure 2. Although the diameter of the top of the stool and of the top of the majority of the stands is about fourteen inches, this four-legged stool is only sixteen and one-half inches high. This particular bamboo turned stool still retains the original yellow paint customarily applied to the bamboo turnings of about 1780.

What appears to be a single exception to the rule that three-legged Windsor stands are confined to Pennsylvania

ity of the examples known to the author, since in addition to those still in his collection, he originally found those illustrated in the frontispiece and in Figure 5.

Mr. Phillips also possesses the only broken "remains" that have come to my attention. Such scarcity of fragments may be viewed either as proving the sturdy structural qualities of these stands and the sound principles upon which they were designed, or their excessive frailty. Take your choice!



Fig. 9—A NEW HAMPSHIRE WINDSOR TABLE

Clearly a clever adaptation of the "tavern" type to the technique of the wood turner. Collection of Charles A. Weida.

was found in Rhode Island and is now owned by Frederick K. Gaston of New York (Fig. 8.) It had been in the home of its original owner since as far back as family memory reached. The piece exhibits peculiarities of its own. It is lower than the Pennsylvania stands, and, in order to avoid piercing the top, the upper ends of the legs were gathered into a beveled block or cleat, which was secured to the top by hand-wrought nails dating earlier than 1800. The top itself, while beveled underneath, shows, on its upper surface, no trace of beading or dishing. A varied assemblage of woods entered into the composition of this stand: the top is of maple; two legs are of maple, the third, of ash; the stretchers are of hickory. Traces of the old Venetian red paint which covered and thus harmonized these inharmonious elements are still visible.

Whether this piece is to be classed as a stand or as a stool seems a matter of doubt. It is heavily built, and is said to have once been used as a spinning stool to a flax wheel. Yet it would seem that sitting on the edge of such an article of furniture would have exerted a leverage sufficient to loosen the top from the closely centered legs,—a probability which argues against the attributed utilization.

The difference between the Pennsylvania three-legged Windsor candlestand and the New England four-legged Windsor table has already been remarked. Figure 9 illustrates one of the latter tables, from New Hampshire. It now forms part of the fine Windsor collection of Mr. Weida. The plain top, which is made from two pieces of pine, is strongly underbraced with two rather heavy strips of wood. The legs and stretchers are of maple, the former pegged through the table top. The piece has been painted black and striped with gold. A very similar New Hampshire table, belonging to Mrs. Charles A. Loring of New Rochelle, is pictured in Figure 10. Beside it stands a peculiar Windsor stool of the same locality.

* * *

The following tabulation gives the detailed dimensions of each of the examples herein illustrated. Most of these figures were taken directly from the articles themselves,



Fig. 10—NEW HAMPSHIRE WINDSOR TABLE AND STOOL

From Hollis, N. H. The table is so like that shown in Figure 9 as to suggest identity of manufacture. It should be observed that the stool top exhibits a beaded edge, which might imply utilization as a shoemaker's candlestand. Collection of Mrs. Charles A. Loring.

with the exception of some of the minor dimensions of Figures 1 and 7, which were scaled from the photographs:

were made. Such shops have been located at Chelsea, now Delaware (but originally Chester) County, Pennsylvania,

TABLE OF DIMENSIONS

	Diameter of Top	Thickness of Top	Height	Spread of Legs	Diameter of Legs	Average Height of Stretcher	Diameter of Stretchers
Fig. 1	24"	1 1/8"	24 1/2"	15 - 23"	7/8-1 5/8"	8"	5/8-2"
Front p.	13 1/2"	1"	26 1/2"	7 1/2-19 1/2"	3/4-1 1/2"	6 1/2"	5/8-1 1/2"
Fig. 3	14 3/4-15 1/4"	3/4"	26 3/4"	9 - 16"	3/4-1 1/2"	8"	5/8-1 3/8"
Fig. 4	16 1/4-16 1/2"	1"	28"	8 1/2-17 1/2"	5/8-1 1/8"	8"	1/2-1"
Fig. 5	15 1/2-15 3/4"	1 1/2"	26 1/4"	10 1/2-17 1/2"	7/8-1 1/2"	6 1/2"	7/8-1 1/8"
Fig. 6	13 3/4-14"	1 3/8"	25 5/8"	9 1/2-17"	7/8-1 5/8"	7"	7/8"
Fig. 7A	15 - 15 1/4"	1 3/4"	27 1/4"	9 3/4-17"	1 - 1 1/2"	6"	3/4"
Fig. 7B	13 1/8-13 1/2"	1 3/8"	23 1/2"	10 - 17 1/4"	3/4-1 1/2"	7"	7/8"
Fig. 7C	16"	1"	27"	9 1/2-21"	1 1/8"	5"	7/8"
Fig. 8	14"	1"	22 1/2"	- 15"	- 1 5/6"	4"	3/4"
Fig. 9	27 1/4"	7/8"	27 1/2"	13 1/2-21 1/2"	3/4-1 3/4"	5 1/2-6 1/4"	1"

It is interesting to note the general similarity of proportion in all the stands illustrated in Figures 3 to 7, as well as in that shown on the Frontispiece. Originally, no doubt, the tops of these were turned in a true circle, but many years' shrinkage of all the wood has, in most cases, made a difference of from one-quarter to one-half an inch between the diameters taken with and across the grain. Age is further proved by the difference in the diameters of the inscribed circle usually drawn on the under side of the top. Thickness of top varies between three-quarters of an inch and one and three-quarters inches. Height varies between twenty-two and one-half and twenty-eight inches, thus corresponding with the average height of most small tables of the same period.

With the exception of one other green painted, maple and pine dish top stand, found in Chester County and formerly owned by Professor A. D. Compton of New York, but now in Norwalk, Connecticut, I have here illustrated all of the examples known to me or to other collectors of my acquaintance. The publication of this article may, however, bring others to light.

It would be most interesting to find, if possible, the original locations of the craftsmen's shops wherein these interesting and graceful examples of the Windsor style

also Esben's Shop at Rocky Hill near West Chester, Pennsylvania. From the latter, Miss Helen Walker of Wallingford, Pennsylvania, has recently obtained the Windsor craftsman's red painted cabinet of eight little drawers, three or four inches deep by six inches square, in which are still to be seen the dry color powders with their names inscribed in a large firm hand, in the following order:

Viridies, Viridies, Umbers, White Lead, Whitening, Yellow Ochre, Venetian Red, Chrome Yellow

It would appear that "viridies" green (another spelling for verdigris) was twice as popular as the other colors, some of which were probably employed for the striping used during the last part of the eighteenth century. Such craftsmen may have settled in these country districts after having learned their trade in the nearby metropolis, the original home of the Philadelphia Windsor chair; but whether the beautiful little stands might have been made in their shops, or elsewhere, has not yet been ascertained. As none of the examples so far found were designed with the earliest type of ball stretcher turnings, such as occur on the oldest Pennsylvania low backs, it would appear that their making was closely confined to the last half of the eighteenth century.



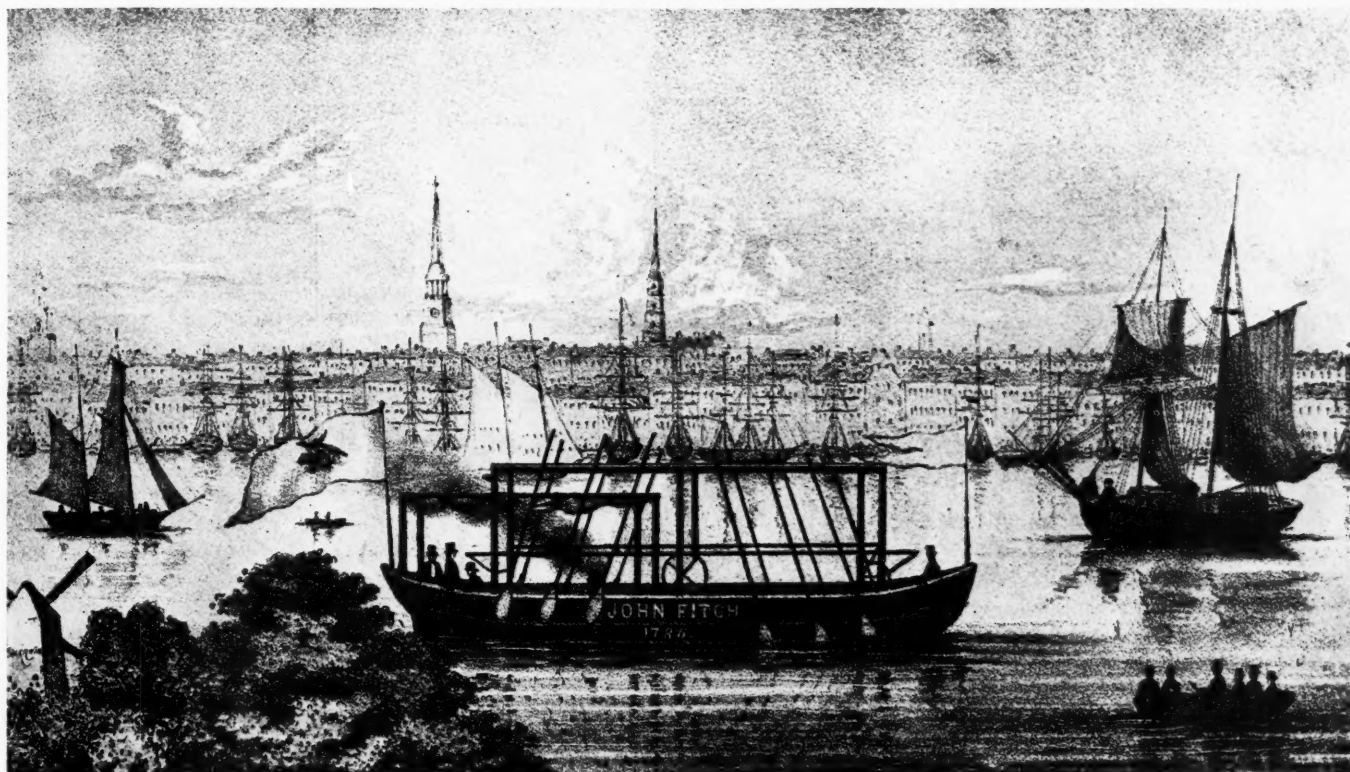


Fig. 1—FITCH'S STEAMBOAT (drawn by Reigart, lithograph by L. N. Rosenthal, Philadelphia)

The print is not contemporary but retrospective. The costumes of the passengers are those of the mid-nineteenth century.

Steam Navigation in Pictures

By J. L. HORNIBROOK

A "PICTORIAL history of the sea" aptly describes the Macpherson collection of prints, the naval section of which, representing ships of war from the earliest period, the actions which they fought, as well as portraits of the famous naval commanders, was recently exhibited in London.

The importance of this section alone, embracing as it does many quaint and unique items, is evidenced by the fact that a selection has been borrowed by the British Admiralty for the Naval Exhibits at the British Empire Exhibition, Wembley.

The collection has involved long years of patient search, as well as a very considerable expenditure of money on the part of its owner, A. G. H. Macpherson, now residing at Tighna-mara, Alvestone, Hants, England. It had

its origin at the time when Mr. Macpherson was conducting a business in Calcutta. Imbued with a love of the sea, which found expression in his ardour for yachting, he began by acquiring a few lithographs of the old East India-men, to which an element of romance still clings.

To this small selection, which formed the basis of the collection, Mr. Macpherson next added prints of the famous clipper ships, early steamboats, whaling vessels, and yachting craft ranging from the time of Charles II to the present day. Then he devoted his attention to the naval print—British and American—pictures relating to discovery, uniforms, and portraits of all the noted sea commanders. The magnitude of the task may be gathered from the fact that the collection, exclusive of rare

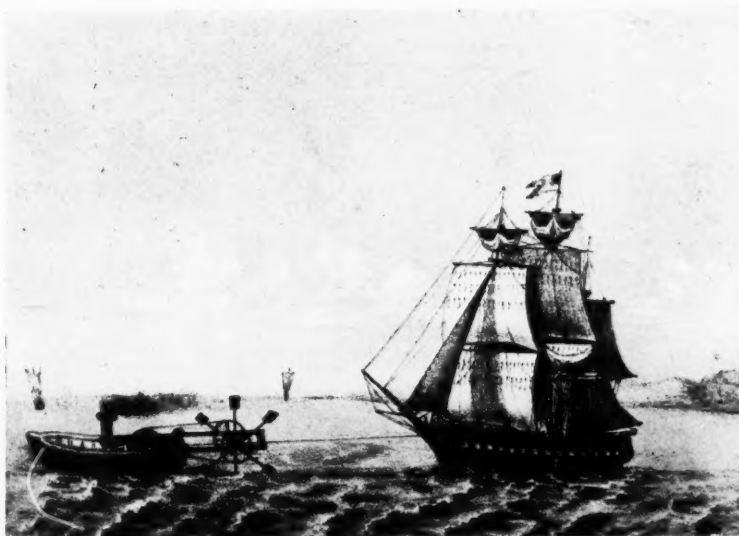


Fig. 2—JONATHAN HULL'S STEAMBOAT (drawn by Reigart, lithograph by Rosenthal)
The performance which this strange craft is represented as accomplishing was never carried out in actuality.

books, maps, etc., numbers upwards of 7,500 prints, and constitutes a complete record of maritime history. Not the least interesting items of the collection relate to the early attempts to propel a vessel by the power of steam, with which it is the purpose of the present article to deal. It is claimed that the actual inventor of the steamboat was Jonathan Hulls, a clock repairer by occupation, to whom, in the year 1736, Letters Patent in respect of a marine steam engine were granted by George II. In the patent it is set forth that Hulls had "invented and formed a machine for towing ships and vessels out of, or into, any harbour or river against wind or tide, or in a calm," and he was granted full power, sole privilege and authority to use the invention for a term of fourteen years.

A boat was constructed, in which the machine was fitted, and it was certainly a quaint production. A trial took place on the river Avon, near Bristol, but it ended in failure. The reason is stated to have been that Hulls had not provided proper means to communicate the power to the paddle. Figure 2 shows the service which the boat was *intended* to render to a merchant ship,—a feat which was never accomplished.

The credit of having been the first success-

fully to apply steam to the propulsion of a vessel must be given to John Fitch, of Connecticut. His steamboat was constructed in the year 1786. She was built by Brooks Wilson, of Philadelphia; her length being 45 feet, with a beam of 12 feet. The vessel is described by Fitch himself in a letter to the *Columbia Magazine* of December 8, 1786, in which he states: "Our Cylinder is to be horizontal, and the steam to work with equal force at each end. The mode by

which we obtain what I take the liberty of terming a vacuum is, we believe, entirely new, as is also the method of letting water into it and throwing it off against the atmosphere without any friction. . . . Our engine is placed in the boat about one-third from the stern, and both the action and reaction turn the wheel the same way."

The boat was given a trial on the Delaware River, on August 22, 1787, and, although the speed attained did not exceed more than three miles an hour, it is safe to state that she solved the problem of steam navigation. (Fig. 1.) It is interesting to note that Fitch foresaw the possibilities to which the performance of his pioneer steamboat would lead. Speaking of his invention he confidently asserted: "This, whether I bring it to perfection or not, will be the mode of crossing the Atlantic in time for



Fig. 3—LIEUTENANT RICHARD ROBERTS, R. N.

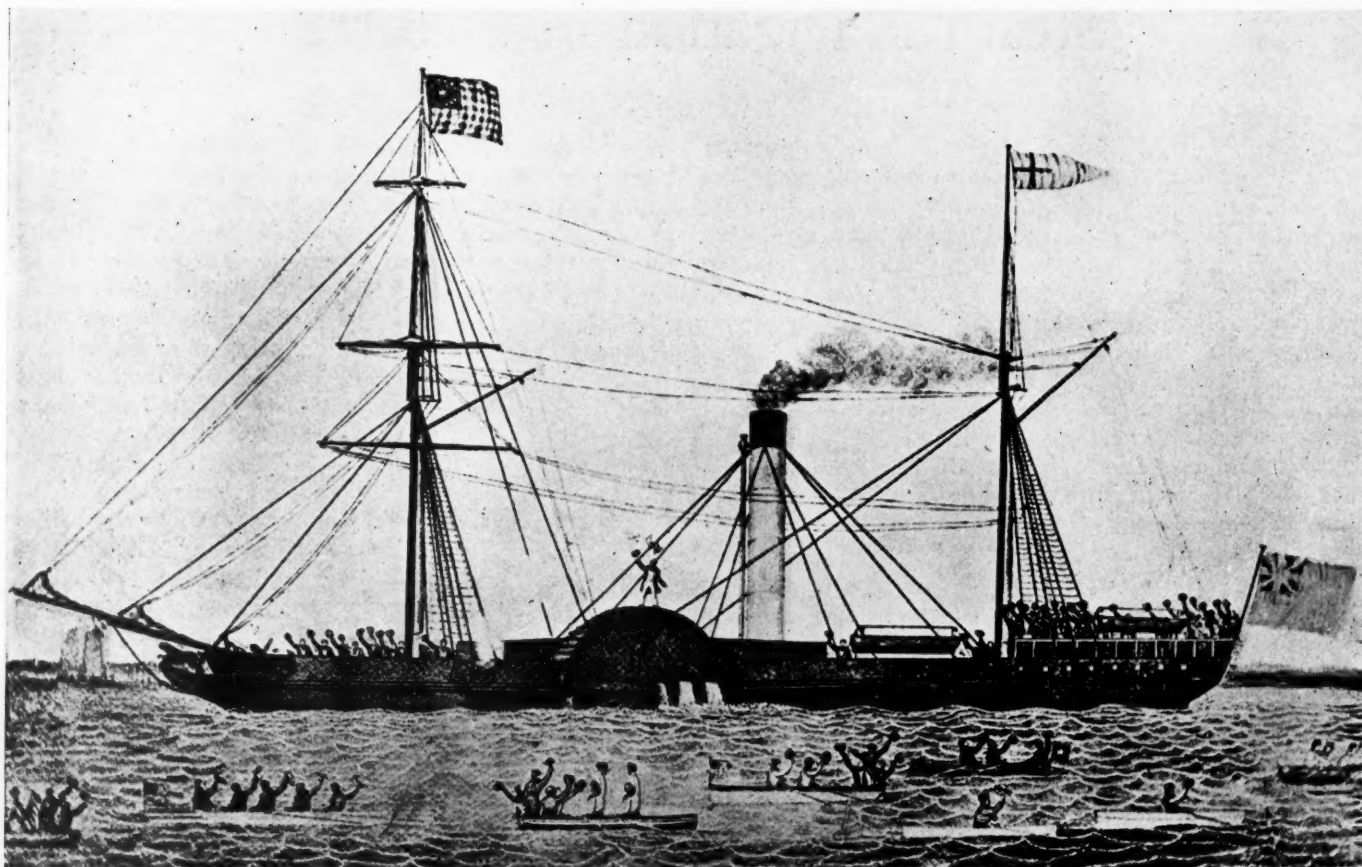


Fig. 4—THE *SIRIUS* REACHES NEW YORK, APRIL 22, 1838

The print is unsigned but bears the legend, "The original of above is certified correct by Lieutenant Richard Roberts, R. N."

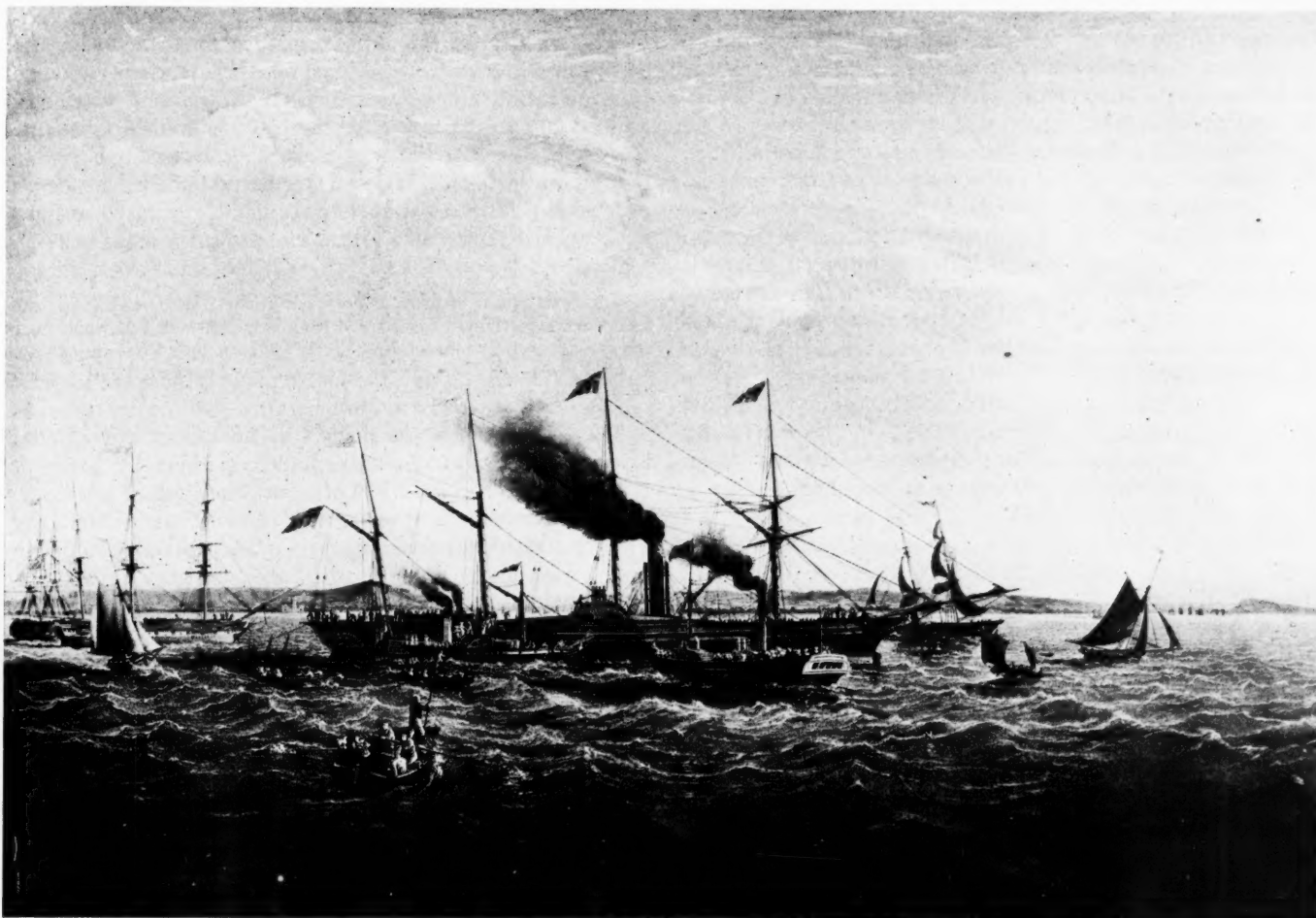


Fig. 5 — THE *Great Western* (from a contemporary engraving, c. 1838)

"In commemoration of the Establishment of Steam Navigation between Great Britain and America."

packets and for armed vessels." Like so many other great inventors he was regarded as crazy!

The fulfilment of Fitch's prophecy—the conquest of the Atlantic by steam power—was not accomplished until the nineteenth century was well advanced. In 1819, it is true, the American auxiliary steamship *Savannah* crossed the Atlantic. She was built in New York as a sailing ship, but, before launching, was fitted with steam power, the paddle wheels being so arranged that they could be removed and placed on deck when not required.

The *Savannah* sailed from New York, May 24, 1819, her destination being Liverpool. She took twenty-eight days on the voyage, sailing practically all the way, and only used her engines when nearing land and entering or leaving port. On her arrival off the Irish coast on June 14, the coast guards at Cape Clear concluded she was on fire, because of the smoke and flames coming from her funnel. A British cruiser was despatched to intercept her, but the commander was astonished to find that she needed no assistance. On her return to New York in the December following, the engines were taken out of her, and she reverted to a sailing ship.

The year 1838 proved to be a momentous one in the annals of steam navigation. In that year the conquest of the Atlantic was effected by two genuine steamships. The

first to succeed in the attempt was the *Sirius*, and it is a curious fact that her memorable voyage was due to the fact that an eminent scientist of the day had declared such a feat to be impossible.

At a meeting of the British Association, and in a lecture on steam navigation, Dr. Lardner had definitely stated: "As to the project of establishing a steam intercourse with the United States, which was announced in the newspapers, of making the voyage directly from New York to Liverpool, it is, I have no hesitation in saying, perfectly chimerical, and they might as well talk of making a voyage from New York or Liverpool to the moon."

In this speech the gauntlet was thrown down, as it were, and amongst others who took it up was a Corkman, James Beale, who, about that time, was largely interested in the steamship business. During a visit to London, he was proceeding in an omnibus to Blackwall with other gentlemen, two of whom were members of the East India Company's board. Dr. Lardner's speech was discussed, and Mr. Beale declared that, if the others would join him, he would guarantee to coal and despatch a steamer from Cork to New York, and find a captain capable of navigating her across the Atlantic.

The project was agreed to, and resulted in the formation of the British and American Steam Navigation Company.

James Beale proved as good as his word. The *Sirius* was chartered from the St. George Steam Packet Company, of Cork, and a capable commander was found in the person of Lieutenant Richard Roberts, R. N., a native of Passage West, County Cork. Thus it will be seen that the project originated with a Corkman, the voyage was accomplished by a vessel belonging to a Cork Company, a Corkman successfully navigated her to New York.

On March 28, 1838, the *Sirius* hauled out of London Dock under the command of Captain Roberts, and proceeded to Cork Harbour. She steamed up to Passage Quay to embark her passengers, and at 10 A.M., on April 4, Captain Roberts announced by the firing of a gun that all was ready for starting. She embarked 40 passengers: viz.,—first cabin, 5 ladies, 6 gentlemen; second cabin, 5 ladies, 3 gentlemen; steerage, 1 lady, 20 gentlemen. She was loudly cheered as she steamed down the river from Passage West and commenced her historic voyage to New York.

The interest in favour of transatlantic steam navigation had led to the formation of a rival company at Bristol, which built and launched the *Great Western* for the express purpose of the Atlantic voyage. (Fig. 5.) This steamer sailed from Bristol on April 8, four days after the *Sirius* had left Cork Harbour.

The date of the sailing of both vessels had been transmitted to New York, and soon became widely known in America. Many people journeyed to New York from all

parts of the States to witness their arrival. Numbers congregated daily on the Battery gazing expectantly in the direction of the Narrows. At last on April 22, their vigilance was rewarded. Smoke was seen on the horizon seawards, and soon the revolving wheels of a steamship became clearly discernible. The cry arose, "Here she is!" She proved to be the *Sirius*, and her arrival caused immense excitement. The newspapers gave her the greatest prominence. The *Herald* announced as follows:

The Sirius! The Sirius! The Sirius!

Nothing is talked of in New York but about this *Sirius*! She is the first steam vessel that has arrived from England and a glorious boat she is. Every merchant in New York went on board her yesterday. Lieut. Roberts, R. N., is the first man that ever navigated a steamship from Europe to America.

The *Great Western* reached New York only a few hours after the *Sirius*, but the latter had carried off the "palm of the Atlantic." Captain Roberts was the hero of the hour. The Mayor and Corporation of New York visited the *Sirius*, and glowing accounts of their entertainment on board were given in the newspapers.

Further honours were in store for Captain Roberts on his return to Cork. The citizens presented him with a handsome service of plate, the Corporation with an address and freedom of the city, and the town of Passage with a large silver salver.

The *Sirius* did not resume the Atlantic voyage, and was

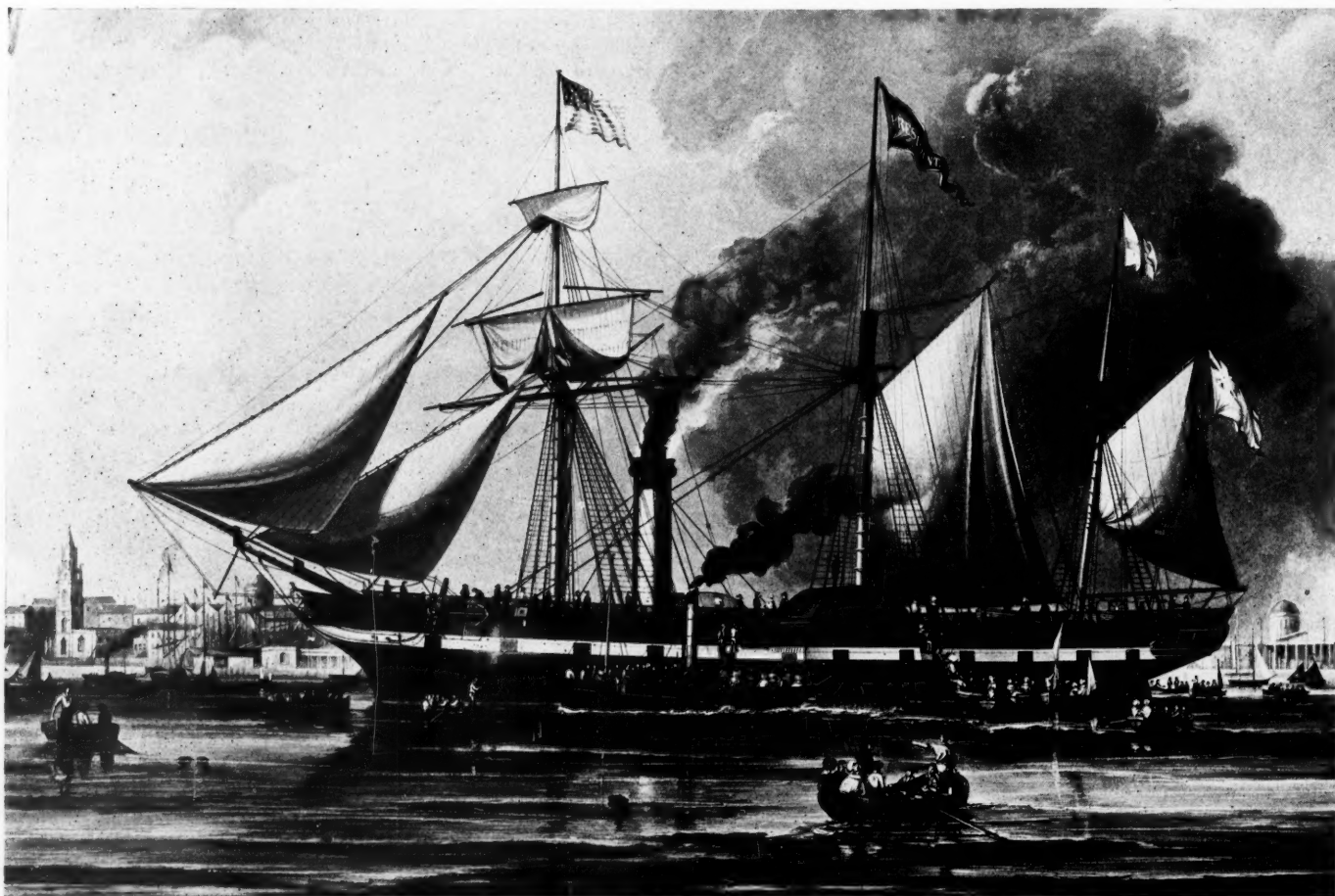


Fig. 6—THE *President* (engraved by R. G. and A. W. Reeve from a painting by S. Walters; published in Liverpool and London)
The engraving is dedicated to "His Excellency Martin Van Buren, President of the United States of America."

eventually lost on the Irish coast, January 16, 1847. Her place was taken by the *British Queen*, built for the British and American Steam Navigation Company, and commanded by Captain Roberts. He was justly proud of her, describing her as "a noble piece of naval architecture." She is said to have been the fastest steamship of her day.

From the *British Queen*, Captain Roberts was transferred to the ill-fated *President*, a change which he did not seem to regard with favour. When he heard of the appointment he remarked to a friend, "It is too bad to be forced into a vessel to give her character." Another friend, James Murphy, lunched with him on the day the *President* sailed from Liverpool, but before going on board the condition of the vessel attracted his attention. "Surely," he said, turning to Roberts, "you will not go to sea in that ship. She is badly hogged" (strained). "Why, my dear James," was the reply, "I would go to sea in a washing tub."

This was not the only warning of coming disaster which Captain Roberts received. The writer's maternal grandfather, the late Lieutenant Henry Andrew Bates, R. N.,

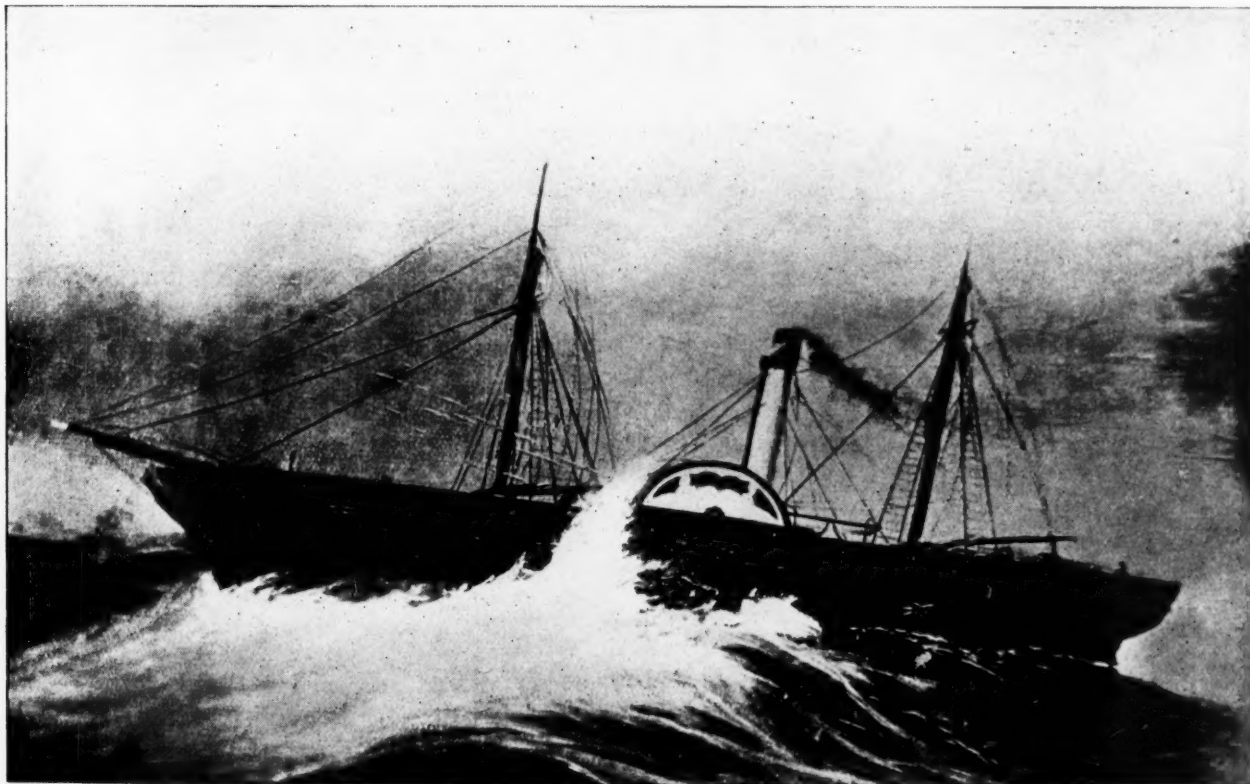
who had been a shipmate with Roberts when both were serving in the British Navy, also paid a friendly visit to the *President* before she sailed. When asked his opinion of the vessel, Lieutenant Bates replied, "She's a coffin!" "Coffin or not," declared Roberts, "I will take that ship to New York." He did so, but on the return voyage in March, 1841, the *President* was lost with all hands, in a fierce gale.*

There is a fine monument erected to the memory of Captain Roberts at Passage West, on either side of which are shown the sterns of the ships he commanded, viz.,—*Black Joke*, *Sirius*, *British Queen*, and *President*. The following is also recorded:

This stone commemorates, in the churchyard of his native parish, the merits and premature death of the first officer under whose command a steam vessel ever crossed the Atlantic Ocean.

LIEUTENANT RICHARD ROBERTS, R. N.

*The particulars concerning the *Sirius* embodied in this article are, to all intents and purposes, entirely new, having been taken from family records now in possession of the grandson of Captain Roberts. Their only previous publication has been in a volume, intended for private circulation, written some years since by William J. Barry under title of *History of Port of Cork Steam Navigation*. To this interesting work I wish here to register my obligation.—J. L. H.



THE *Sirius* IN MID-ATLANTIC

Fig. 1—THE BLUNDERBUSS
THAT STARTED THE
ARGUMENT



A genuine piece, in all probability, but made of shreds and patches picked up as junk by an oriental gunsmith.

The Orient Intrigues the Occident

By CHARLES WINTHROP SAWYER

THE picture offered in Figure 1 shows a dark firearm which so intrigued the curiosity of a subscriber to *ANTIQUES* that he has requested some rays of light to dispel the gloom. In particular he inquires, "Is this pistol genuine or an ingenious modern fake?" "Is it English or Spanish, and as old as Puritan times?" "Was this sort of firearm ever made in America?"

In the first place, it becomes necessary to dispel the belief that the firearm is a pistol. It is neither a pistol nor a gun, but is what arms collectors sometimes call "A Son of a Gun." If that sounds slangy, call it a breastbone blunderbuss.

As to whether it is genuinely old and formerly was a sound and serviceable weapon, or whether it is modern and made of flim-flam, one can, from the photograph alone, express an opinion but not a decision. The picture, when strongly magnified, indicates that the construction is good and the materials sound. Besides these two points of favorableness, the belled muzzle is of businesslike and unexaggerated size. In all probability the weapon was made for use and was fully capable of giving good service.

Next come nationality and age. This specimen was not made in England or Spain, nor in Europe or America, but in North Africa. It is a typical specimen of oriental blunderbuss, made to suit the needs of a special type of horseman. This sort of one-hand gun was in common use among the nomad tribes of Tunis, Algiers, Morocco and Tripoli, and, to a less extent, of Arabia, up to a dozen years ago. And it still is made in small numbers for the use of certain nomads of the Sahara. The date when this particular specimen was made—that is, put together—probably is not as remote as fifty years, and may be far nearer the present time.

Such arms rarely were made in their entirety by an oriental gunsmith. The lock on this one, a genuinely old flint lock of European origin, French in appearance, was purchased by the oriental gunsmith as junk; and, in the case of this specimen again, the barrel and most of the furniture also were European junk. The oriental workman

made the stock and the butt plate, etched a design on the barrel and filled it with white-metal, assembled the pieces into a unit, and doubtless liked the result better than if he had actually made every part himself.

Probably not one firearm of this type ever was, or ever will be, made within Uncle Sam's domain. Conditions in this country never demanded just this kind of bad-man's weapon. In the lands bordering the Mediterranean on the south and the east, where a mounted man rode on a queer saddle having its seat far above the horse's back and a cubby-hole underneath where things could be stored, this sort of firearm rode in the cubby-hole. When the horseman desired to kill, he guided the horse with the left hand, got the blunderbuss with the right hand, held it one-handed, lock uppermost, with the butt against the breastbone, rode close to his human quarry and discharged at him the miscellaneous contents of the barrel.

Used at ten feet or less, the execution by this weapon was all that could be desired. In America, however, fashions in killing were different, and required different weapons. The American bad-man preferred the accuracy and power of the single bullet to the locally destructive effects of the blast of the blunderbuss. Moreover, the American's rifle or pistol served him in many capacities: the Oriental's blunderbuss was limited in use to a single service.

A firearm like the specimen the subscriber's photograph shows, but modified to the extent of having the muzzle greatly enlarged to catch the attention of the credulous tourist seeking antiques, is shown in Figure 2. Nowadays they are found in abundance in oriental bazaars; flim-flam, just made, acid and ammonia aged. They are modern fakes, all right, but they are not ingenious ones: and because they are so abundant, so cheap, and coarse, and spurious, all of their kind have acquired a stigma.

"But," every beginner arms collector says, "I must have a blunderbuss in my collection." Just so. Quite right. Go to it. It is good form to show one of European make, for use with two hands straight out from the shoulder, as shown in Figure 3.

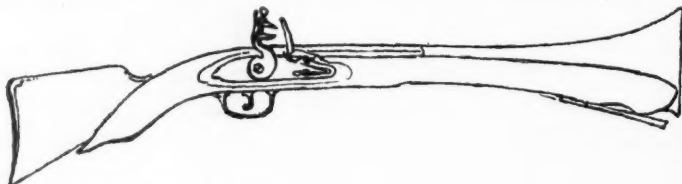


Fig. 2—A TOURIST'S WEAPON

A type which fills the bazaars of the Orient and is exaggerated in style to make it picturesque.



Fig. 3—A EUROPEAN BLUNDERBUSS

Made for military use at short range and calculated to do a thorough piece of work.

Muskingum County, Ohio, Glass

By RHEA MANSFIELD KNITTLE

(Illustrations from the author's collection)

AS Flint Ridge and its environs in Licking and Muskingum counties, Ohio, were great factory sites for the Mound Builders, and, at a later period, for the Wyandot, Seneca, and Shawanese Indian tribes, so by its very nature this territory became the workshop of the early white settlers. The first pottery in Muskingum County preceded the initial glassworks by seven years, being established in 1808 at Zanesville, by Samuel Sullivan.* Many of the towns and cities in the Muskingum Valley were not even founded in 1815, when the Ohio State Legislature, on May 13, chartered "The White Glass Works" of Zanesville. In this manner the little village became a manufacturing center when much of the surrounding country was a wilderness.

White Glass Works

According to the Muskingum County Records,† this first glass house was incorporated with the extremely large capitalization, for those times, of \$50,000. It was located upon what is now the southwest corner of Market and Third Streets, Zanesville. The shareholders of this big venture were influential pioneers from the East, General Isaac Van Horn, Samuel Herrick, Davis J. Marpole, Samuel Sullivan of pottery fame, Ebenezer Buckingham, John Hanne, and Rees Cadwalader. Sullivan was president of the company, Hanne was the secretary, Edmund Jones, the acting superintendent, and Elijah Ross, maker of the blow-pipes. The White Glass Works operated under this management and ownership until 1820, a period of five years, at which time Thomas Mark leased the plant.

For some unknown cause the régime of Thomas Mark was of short duration, and, in 1822, the works passed into the hands of the Reverend Joseph Shepard (sometimes spelled Shepherd), Charles Bostwick, and James Crosby,‡ and continued under this supervision until 1835, when Bostwick withdrew. Shepard and Crosby were joint owners until 1838, when the Reverend Joseph, perhaps feeling that he was giving too many spirits bottles to the world at large, sold his shares to Crosby. The latter made a failure at single-handed operation and closed the works in the following year.

Two years of inactivity ensued. Then, in 1842, six practical glass blowers from the Pittsburgh furnaces came to Zanesville, and, upon the payment of \$500 each to James Crosby, took over the buildings and contents and reopened the plant with from forty to forty-four hands. Bottles and flasks still constituted the great bulk of the output. The new owners were George W. Kearns, Joseph Burns, W. F. Spence, Thomas Reynolds, George Wendt, and Samuel Turner. After two years had elapsed Turner and Spence disposed of their interests to Arnold Lippert. By 1848 the business had dwindled until all of the original owners were gone and Lippert was left to carry on alone. The White Glass Works had now become a white elephant

and, after a vain attempt to manage the Cassel Window Glass Works as a bottle works also, Lippert abandoned both and retired, bringing to a close one of the first glassworks in the "Great West," after thirty-four years of operation and thirty-six years from the date of the original charter.

Figure 1 pictures two of these White Glass Works spirits bottles of the earlier period. My grounds for their attribution are the places from which they were obtained, their "history," the texture of the glass and its weight. Photographed, they appear identical to the Jersey and Pennsylvania bottles of half a century earlier, but after seeing and handling many examples of the eastern type and the Ohio vintage and comparing them, point by point, I find considerable diversity. The spiral model here lacks the delicacy of finish which I have always attributed to Stiegel. We may be bringing down an avalanche of criticism and contradiction upon our heads, but both my husband and I firmly believe that from one-half to one-third of the spiral spirits bottles owned by dealers, museums, and collectors, who honestly believe them to have been made at the Mannheim furnaces, are products, not of the Baron's enterprise, but of glass works in eastern Ohio.

Another spirits bottle or jug of pint size, belonging to the same period, is not only very beautiful but quite out of the ordinary, and I have never seen it except in the Muskingum Valley. Deep aquamarine in color, heavily spiraled, clear and somewhat heavy, with scarred base, collared mouth, and a glass handle attached to the side, in



Fig. 1—SPIRITS FLASKS (1815-1848)
Produced by the White Glass Works of Zanesville, Ohio. Height, 9 inches,
circumference, 15½ inches.

*See ANTIQUES for July, 1924 (Vol. VI, p. 16).

†Book D, page 631.

‡This firm occasionally went under the trade name of Shepard and Company.



Fig. 2—PINT FLASK (1822-1835)
Produced at the White Glass Works in Zanesville during the Shepard, Bostwick and Crosby period. Color, light green. Both sides of flask shown.

some respects it resembles Pitkin, in others Stiegel, yet it has a decided individuality of its own.

The largest carboys which have ever come to my notice were, I am quite certain, turned out by the White Glass Works; and, if they produced these extra large containers, it stands to reason that they made the one, two and three gallon sizes as well.

Stephen Van Rensselaer* illustrates an early White Glass flask, with the eagle facing to the right and perched on an oval bearing the date 1829. This specimen, therefore, belongs to the output of the White Glass Works under its third management.

The flask illustrated in Figure 2 is of pint size, with heavily ribbed sides, sheared mouth, and scarred base. It is light green in color and in proof condition. A beautiful flask, it comes within the Shepard, Bostwick, and Crosby period, from 1822 to 1835. It is marked *Zanesville, Ohio. Shepard and Co.* on the eagle side, with no lettering on the Masonic arch and pavement which appear on the obverse. I have never found more than this one.

Though without proof positive, I also feel that the flask illustrated in Figure 3 was made by Shepard and Co., as well as at Kensington, during the same period. I have found one example with an indistinct mark which I believe to be *Zanesville*, and have encountered more of the same type in the Muskingum Valley. The heavily ribbed sides, the texture and the outstanding modelling of this piece are, furthermore, identical to those of other White Glass products. On one side of the flask appears a cornucopia; on the other, a basket of flowers. It has a scarred base and a sheared mouth, and occurs in olive green and dark amber.

After the advent of the Pittsburgh glass men, the White Glass output became more commercialized and less artistic, and the spread eagle flowing ribbon type, turned out in quantity in Pittsburgh, was copied by that factory's former blowers. But the usual panel does not appear. (Fig. 5.)

The list of Zanesville designs must be much longer than this. Time will reveal them, but it is most regrettable that, like the enthusiastic late Mr. Hunter, one cannot "dig" for

these remains. The site is now in the heart of Zanesville's busy business district, and, as the secretary of the present largest bottle works wrote me, not even their moulds, patterns or invoices of ten years ago remain, the great flood of 1913 having carried all away.

Window Glass House and New Granite Glass House

James Taylor and Alexander Culbertson built the Window Glass House in 1816, on a site opposite the first canal locks, a little south of Slagor Run, and operated it until 1823, when both men suddenly died. The venturesome Arnold Lippet, Thomas Murdock, and Joseph Cassel then took over the factory, which was probably the same plant as that of the New Granite Glass Works. The marked Zanesville flask mentioned in the Van Rensselaer index is undoubtedly from this plant, Murdock being in reality Murdock, either misspelled or indistinct.*

Flint Glass House and New Window Glass House

The earliest recorded bottle works on the Putnam side (the western side of the Muskingum) was built in 1849 by George W. Kearns, Joseph Burns, and John W. Carter. Thereafter, at various times before 1877, Noah Kearns, R. N. Dunlap, and Jacob Stimley held an interest in the firm. The volume of business was large and the waterways in the earlier days afforded excellent shipping facilities. These same stockholders rented and soon purchased the Flint Glass House, built in 1852 by William C. Cassell and William Gallegher at the foot of Main Street. In 1863 this building was converted into a warehouse and a newer works erected. Upon the death of Joseph Burns, in 1864, his heirs withdrew their interests. The two Kearns then built their own plant, which stood at the southwest corner of Main and First Streets; but here they made window glass exclusively.

A Chinese puzzle is as easy to solve as are the meanderings of these various glass house owners and the hands in their employ. Such, apparently, is the nature of potters and glass makers, the world over.

* * *

Putnam Glass House

About 1851 or 1852, Jehu Carter, a native of Pennsylvania, came to Putnam and built a glass house down on the Muskingum near the old tannery site. He employed both native and Belgian blowers and, at one time, as many as two hundred men, in-



Fig. 3—REVERSE OF CORNUCOPIA FLASK
The type is known to have been made at Kensington, but appears likewise to have been turned out at Zanesville.

*Stephen Van Rensselaer, *Check List of Early American Bottles and Flasks*, New York, 1921, Plate XXXIII, No. 1.

**Ibid.* Index and p. 101.

cluding packers, were at the works. Later the firm was known as Carter and Woodruff and, upon the death of the former, the latter assumed charge. After making many varieties of flint glass, the factory, in 1885, became the home of the Haines Patent Fruit Jar, and thus ceases to be of interest from our viewpoint.

Many commodities and not a few non-essentials were turned out by Carter and Woodruff. The most interesting, from the Americana standpoint, are the greenish white milk bowls of one, two and three gallon size. The edge was reamed, that the cream might better rise. These bowls were very similar to those made thirty-five or forty miles further north at another of Ohio's early glass houses. Once I thought Caspar Wistar and other Eastern glasshouse men the only makers of such pieces, but returning to Ohio five years ago, after nine years in the East, I shortly felt that they were also indigenous to my native state. The past two years have absolutely confirmed this belief. In color twin sisters, there is a difference between the Wistarberg and the Ohio bowls. A latter-day symmetry and clearness, not found in the more charming eighteenth-century examples of Jersey, distinguishes the nineteenth-century output. I discovered owners of these bowls in Putnam, who had preserved them intact until the Dayton-Zanesville flood of 1913, which swept with terrific force down this beautiful valley, carrying with it the famous Y-bridge and many homes. Countless pieces of glass, pottery, china and furniture went down before these waters. During the past five years I have seen but six of the milk bowls. They are rare and, to my eye, very lovely and desirable.

Numerous culinary articles were made at this Putnam works, among them, pitchers of varying size and hollow handled dippers. A miniature dipper of which I made a drawing measured four and one-half inches in length, both handle and dipper part being hollow.

Balls of various sizes and colors, resting, in some cases, on a handleless mug-like base, were turned out and used for window ornaments. I have seen white, aquamarine and dark amber examples. I have not ascertained definitely whether or not quicksilver was blown into these balls at any of the Zanesville Glass Works; but, from the preva-

lence of certain quicksilver types—hollow candlesticks, holdbacks and vases,—in eastern portions of Ohio and western Pennsylvania, I am certain they were made in the Pittsburgh-Ohio district. A fair portion of the glassware now classified as Sandwich emanated from this side of the Alleghenies. "Candy" canes with white, opaque, or red, green and blue combinations of striping were made for ornamental purposes and were hung by ribbons from the wall. They were very popular and are still to be met with in farm-houses.

* * *

The violin flask, whose principal place of manufacture was in Louisville, was also made along the Muskingum, but by which glass house I am unable to say. The Louisville violins have either two eight-pointed or two six-pointed stars on each of their sides. The Ohio ones pictured here have, in Figure 6, a six-pointed star at the top and a seven-pointed star below; reverse, the same. In Figure 7 we find an eight-pointed star above and a seven-pointed star below; reverse, two eight-pointed stars! The moulds, it would appear, were more carelessly made in Ohio than across the river in Kentucky.

Medicine bottles in dark amber, sage and greenish white were turned out in great numbers by the Muskingum County works, and it will probably be but a short time before several of our Ohio collectors and dealers will be able to class some of the unknown patent medicine shapes in the Muskingum catalogue.

Two distinct fads, foibles or fashions must yet be mentioned. From Zanesville came those large ornamental, pointed topped glass jars, which, when filled with brilliantly colored waters and illumined from the rear, once held proudly forth in nearly every drugstore and apothecary's window in the country. Where are these lights of yester-year? And when mid-Victorianism held us bound and helpless, when it had permeated every home of any pretensions, there stood on each marble-topped stand (never called "table" in Ohio), a fascinating contrivance of flowers and foliage in wax work, crewel or braided hair, capped with a glass dome or rotunda. Majestically it reigned, symbol of a good Queen and bad taste. And Zanesville furnished the glass dome!

These notes are a mere scratching of the surface, not infallible, but accurate as far as I have been able to determine. The ground is treacherous and offers many a slip, but I shall welcome corrections and hope that a wealth of additional material may be forthcoming from others, in the common interest of that absorbing subject, the history of American handicrafts.



Fig. 5—EAGLE BOTTLE (1842-1848)
Produced at Zanesville by emigrants from Pittsburgh. Similar to the Pittsburgh Eagle, but lacking the oval panel. A crude and decadent affair.

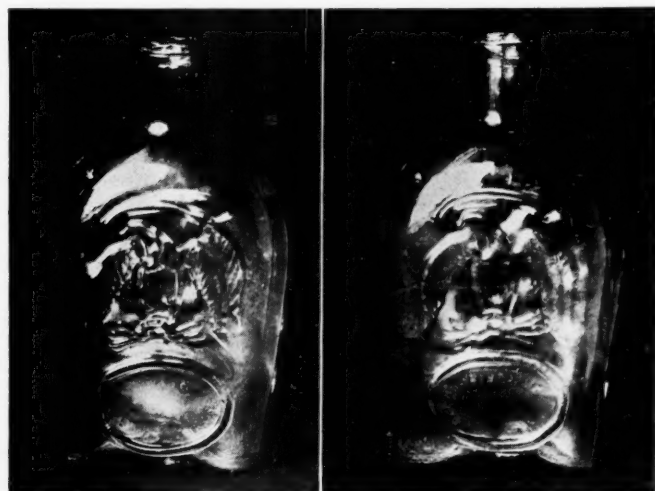


Fig. 4—PITTSBURGH EAGLE
Obverse and reverse. The wording on one side is "Cunningham & Co., Pittsburgh," on the reverse, "Glass Manufacturers." Cf. Figure 5.



Figs. 6 and 7—VIOLIN FLASKS

Differing from the Louisville flasks in the arrangement of the stars, as well as in quality of workmanship.

LIST OF MUSKINGUM COUNTY GLASS WORKS

GROUP I—White Glass Works

Isaac Van Horn	Founders	1815-1820
Samuel Herrick		
Samuel Sullivan		
Rees Cadwalader		
David J. Marpole		
Ebenezer Buckingham		
John Hanne		
Thomas Mark		1820-1822
Rev. Joseph Shepard		1822-1835
James Crosby		
Charles Bostwick		
Rev. Joseph Shepard		1835-1838
James Crosby		
James Crosby		1838-1839
Factory Closed		1840-1842
George W. Kearns		1842-1844
Joseph Burns		
W. F. Spence		
Thomas Reynolds		
George Wendt		
Samuel Turner		

George W. Kearns		1844-1846
Joseph Burns		
W. F. Spence		
Samuel Turner		

George W. Kearns		1846-1848
Joseph Burns		
Arnold Lippert		

Arnold Lippert		1848-1851
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Works Abandoned

GROUP II—Window Glass House

James Taylor		1816-1823
Alexander Culbertson		

Arnold Lippert	New Granite Glass Works	1823-
Thomas Murdock		
Joseph Cassel		

GROUP III—Flint Glass House

William C. Cassell		1852-1854
William Gallegher		

Arnold Lippert		1854-?
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George W. Kearns		1860-1864
Noah Kearns		
Joseph Burns		

George W. Kearns	New Window Glass House	1864-1868
Noah Kearns		

George W. Kearns	New Window Glass House	1868-1874
Noah Kearns		
James Herdman		
Joseph Gorsuch		

GROUP IV—Putnam Glass House

Jehu Carter		about 1852
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Carter and Woodruff		?
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Woodruff		until 1885
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(This does not complete the list. There were one or more glass houses in Roseville.)

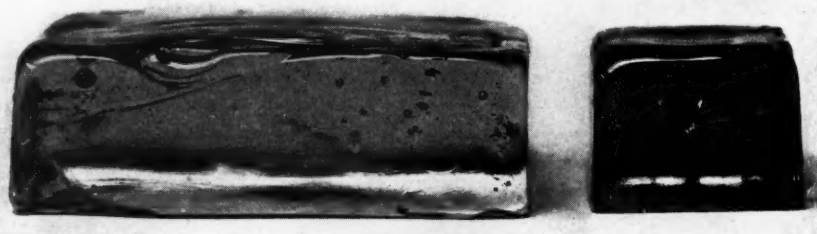


Fig. 8—ZANESVILLE GLASS TILES

Side view. Larger tile, white; smaller, emerald green with brownish black streak.

The manufacture of glass tiles was attempted at Zanesville but the product failed to prove of practical utility.

Antiques Abroad

Findings and Failings Among Antiques

By ARTHUR HAYDEN

LONDON: There is the Society of Gay Youthfulness, or of some like title, which has set London agog with its midnight treasure hunts. The idea is borrowed from modern German revels of after-war dilettantes. The members have arranged prizes for those who can discover, under a sort of Sherlock Holmes code of secret signs, whither to rush next. Motors and the fleetest messengers are despatched long after most of working London is asleep. The members rake street refuges and dustbins at Covent Garden and elsewhere to find a missing envelope which tells them, perhaps, to proceed to Aldgate Pump to find a missing key, the said key to be delivered to a blind beggar in Kensington at Red Plus Four, which the aristocratic intellect at once grasps as the Red Giant Inn at Kensington with the sign in breeches. London has not been greatly amused at these pranks.

But a real treasure hunt is on, and members of the British Parliament have joined. It is a search for antiques. The quest is for three ivory statuettes of the seventeenth century. Six in all are believed to exist. Two of Charles the First and one of Oliver Cromwell are in possession of the British House of Commons and happily rescued from oblivion. One was discovered by Sir Clive Morrison-Bell in a shop in Geneva some six years ago. This represented Charles the First in full cavalier costume. The ivory figure is made delicately to open and within there appear three parts with carved scenes depicting Cromwell's dissolution of Parliament, the Battle of Naseby, and the decision of Charles.

Yet another Charles the First and a Cromwell have been rescued. That completes three. But there are six: one of Mary Queen of Scots was in the shop previously mentioned at Geneva and was seen by Sir Clive Morrison-Bell.

But he left it to an American buyer. It is now believed to be in America. That accounts for four. Where are the other two? Possibly American searchers after antiques have picked them up. They are ivory statuettes which open to show interior historical scenes. Any readers who have found these please communicate.

American readers desiring to do a really fine thing can right away hand over the three missing links to King George himself to present to the British House of Commons. I guess, straight off, that they won't get a peerage, because the English King cannot confer a peerage on an American citizen. But, according to the traditions of this old country, England, all will be well.

I once had the privilege of seeing the end of the story of a Petition of Right. A Petition of Right is the right, which every citizen has, to petition the King of England. This Petition had come before the King personally and he had written in his own hand,

"Let right be done." Hence, if any American citizen owns the lost two, or one of the lost two, of the little ivory statuettes he may be assured that, according to his *finesse* in the return thereof to the House of Commons, right will be done and due acknowledgment paid to what in England they term the "pious donor."

Roman Remains in England. As I prognosticated, the Folkestone find by a schoolmaster with a bevy of boy-



THOMAS TOMPION (1638-1713)

Tompion is known as the "Father of English Clockmakers." Among his inventions was that of the cylinder escapement with horizontal wheel. He likewise improved the striking mechanism for clocks and introduced the balance spring for watches. The illustration is from an engraving by J. Smith, after a painting by Sir Godfrey Kneller.

scouts has produced something great. The villa—complete in all its details—of a Roman Admiral has been discovered. The furnishings show the owner to have been the commandant at that point of the coast. This is the beginning of an amateur excavation; but, before long, so I again prognosticate, it will exhibit the completest Roman find in England. It may be intensified by discovery of such things as are at the Guildhall Museum in London, where the Roman ladies' ornaments, including a safety pin, which we had

all believed was of modern invention, are of exquisite character. But as exemplifying what a Roman Admiral of the old Roman fleet was, and how he governed the galleys that plied in the English Channel or *La Manche* (the Sleeve) as the French term it, from the main body of his fleet, these recent excavations are illuminating. Seaman that he was, he sought an isolated post of vantage.

Prince of English Clockmakers. I give a portrait of Thomas Tompion, born in Bedfordshire in 1638, who is termed the "father of English watchmaking." There is a clock of his at the Admiralty in Whitehall, London, presented by Queen Anne. The illustration portrays him with a watch in his hand, and is engraved in mezzotint by John Smith, from a painting by Sir Godfrey Kneller, who drew it presumably from life. It is a rare engraving and much sought after by print collectors. Commencing at Bedford, Tompion ended at Bath, that great fashionable centre governed by Beau Brummel and Beau Nash in the eighteenth century. We may be assured that his watches were the vogue, but there is, too, a fine long-case clock in the Pump Room at Bath which perpetuates his memory as a great clockmaker.

Old journals are interesting as showing his dexterity in watchmaking. The *London Gazette*, November 10, 1690, advertises:

"Lost out of a Gentleman's Pocket the 19th past, betwixt Lyme Street End in Fenchurch Street and the end of the Minories, an indifferent small size gold pendulum



ORMOLU INKSTAND (*Louis XV*)

The central figure is, perhaps, a French interpretation of Buddha. Two exotic little Dresden figures have been incorporated in the design.

watch, going without string or chain, showing the hours of the day, and day of the month, the name TOMPION, in a shagreen case. Whoever brings it to Mr. Tompion, Clock-maker, at Water Lane and in Fleet Street, shall have one guinea reward, or if bought, their money again with reasonable profit."

The decay of the Inkstand. The pen is assailed by the typewriter and the inkstand by the fountain pen. The inkstand is becoming as obsolete as the candlestick and the tinder box. All old

usages are being supplanted by modernity. Hence it is up to the collector to watch for the disappearance of old forms. He is as an historical governor who guards antiques and stands sentinel at the threshold to seize that which is to make the antiquarian history of tomorrow.

There are collectors who have gathered every form of match-box, from those of earliest days of the old brimstone, including the fusee, which we never see nowadays, down to the modern safety match. Others have specialized on what the war produced, the series of metal boxes filled with petrol with a spring and a wheel. There is quite a diverse field. But the inkstand goes back to mediaeval Italy: it has a long lineage. It embraces the quill pen, the goose quill, which, long before the steel pen was invented by Mr. Gillott of Birmingham, wrote all the finest literature in the world.

In the illustration of the French ideal of an inkstand in the *Louis Quinze* era there is a mixed motif. It represents the French seizure of Eastern symbolism. The seated Buddha exemplifies this. But the added Dresden china figures are a note of incongruity rarely found in French design. They may be credited to a personal whim of the owner. The compartments represent ink and pounce, the fine sand used before blotting paper. This particular example was found by an American collector who has kindly allowed me to reproduce it. It was sold to him in Marseilles as an example of Indian work. Some persons do have luck.



Books—Old and Rare

Literary Treasures of Sir Horace Walpole

By GEORGE H. SARGENT

HORACE WALPOLE, Earl of Orford, was a fortunate young Englishman, born in 1717 with a silver spoon in his mouth. In his youth, like many another wealthy young fellow of his time, he made the Grand Tour, and in Italy developed a passion for the fine arts and a love for rare books. He never married, and in his fortieth year, shortly after he had purchased a large estate at Twickenham on the Thames, which he named Strawberry Hill, he set up in his house the famous private press which bore the same name. From its establishment in 1757 down to its close in July, 1789, Sir Horace here produced fine editions of his own and other books, with innumerable leaflets and brochures. The discovery, in 1914, of the journal of this press and its recent appearance in print is the most notable event of the present century in the history of the private press.

Walpole, the third son of Sir Robert Walpole, the great first prime minister of England under George II, was the associate of all the wits and belles of the fashionable society of London and Paris, and he succeeded as few men do in realizing his ideal, which he expressed to the poet Mason in the words: "I hope that future edition-mongers will say of those of Strawberry Hill; they have all the beautiful negligence of a gentleman." Visitors at Strawberry Hill were, of course, shown the press, and many of them received an apparently impromptu tribute in verse, printed before their eyes, the delighted recipients of the souvenir not realizing that the leaflet, under the caption of *The Press Speaks*, had been carefully written

and set up in advance, and by a sleight-of-hand performance was produced, to all appearances, on the spur of the moment.

Book collectors like to have a collector's book; so there are, today, many Walpole collectors. Sir Horace selected his books with exceptional judgment, and many of the best specimens of printing gathered on his travels served as models for the books which he produced at the Strawberry Hill Press. And these, in their turn, have become justly famous and are the delight of collectors.

But private collections, unless their owner has made provision for their preservation in public libraries, are likely to be dispersed; and Sir Horace Walpole's great library was no exception. Walpole was not so great a scholar as William Beckford, or his equal in taste; but the classic contents of Strawberry Hill were, at the time of their dispersal—which was not until April, 1842, at the instance of the Earl of Waldegrave—considered unrivalled. As the auctioneer declared: "Far exceeding in interest and importance all that has preceded it in the chronicles of auctions, and that no future sale can by possibility enter into rivalry

with it." Mr. George Robins, the auctioneer, could not foresee the growth of collecting, and only two years later the Beckford collection realized more than twice that paid for the Walpole treasures; while in recent years we have seen two sales at which the aggregate in each case was ten times that at the Strawberry Hill sale.

Nevertheless, the Walpole sale is one to be remembered.



HORACE WALPOLE (1717-1797)

English aristocrat and collector, whose estate at Strawberry Hill became the centre for a considerable coterie of connoisseurs, collectors and dilettanti. The curiosities which Walpole brought together in his villa at this place remained intact for forty-five years after the death of the owner. The portrait here shown is from a lithograph which serves as frontispiece to the catalogue of the sale. The original painting was made by Eckhardt in 1834.

Today its treasures undoubtedly would bring ten times the amount then realized in the twenty-four days of the auction—£33,450. For Horace Walpole was one of the most interesting figures of the Georgian period. Everything which he collected is today collected by somebody else, and anything relating to Walpole is collected for its own sake. Walpole was not a great statesman, but the days of George II were not the parlous times of George III, in which the American Republic came into being, and the main interests of his life were in arts and letters. As a letter-writer he was vivacious, interesting and often brilliant. The people with whom he associated were interesting, and among them he collected gossip, as among the dealers he collected books and curios. His connection with a private press of distinction makes him an especial favorite among the present-day collectors of books and other literary properties. The Strawberry Hill Press has been the subject of monographs and many other articles, and the collector of these imprints has a long road to travel, the list of books and detached pieces printed at Strawberry Hill (beginning August 8, 1757, with *Odes by Mr. Gray*), including no less than sixty items, ending in July, 1789, with Hannah More's *Bishop Bonner's Ghost*.

A book or leaflet from the Strawberry Hill Press, if only for its provenance, is worthy of a place in any gentleman's library. Walpole's *Anecdotes of Painting in England* is still well known and highly regarded by all art connoisseurs. His own tragedy *The Mysterious Mother* is a much greater rarity, only fifty copies having been printed at the Strawberry Hill Press. Of Horace Walpole's *Portrait of Lord Granville* only "about 30 copies" were printed. The leaflets in which *The Press Speaks* to various people are so rare that but few industrious collectors, like Percival Merrit in America and Geoffrey Madan in England, have been able to secure any considerable number of them. Libraries and museums compete in the auction room with wealthy collectors for objects of art and literary treasures connected with Strawberry Hill.

A fever of excitement among collectors followed the

announcement that the Earl of Waldegrave would sell the contents of Strawberry Hill at public auction. The sale, however, was only quasi-public, as only those were admitted to the event who had purchased the elaborate quarto catalogue, filling two hundred and fifty pages, which had been prepared by the auctioneer. Its price was seven shillings the copy, with a few examples on large paper at twelve shillings.

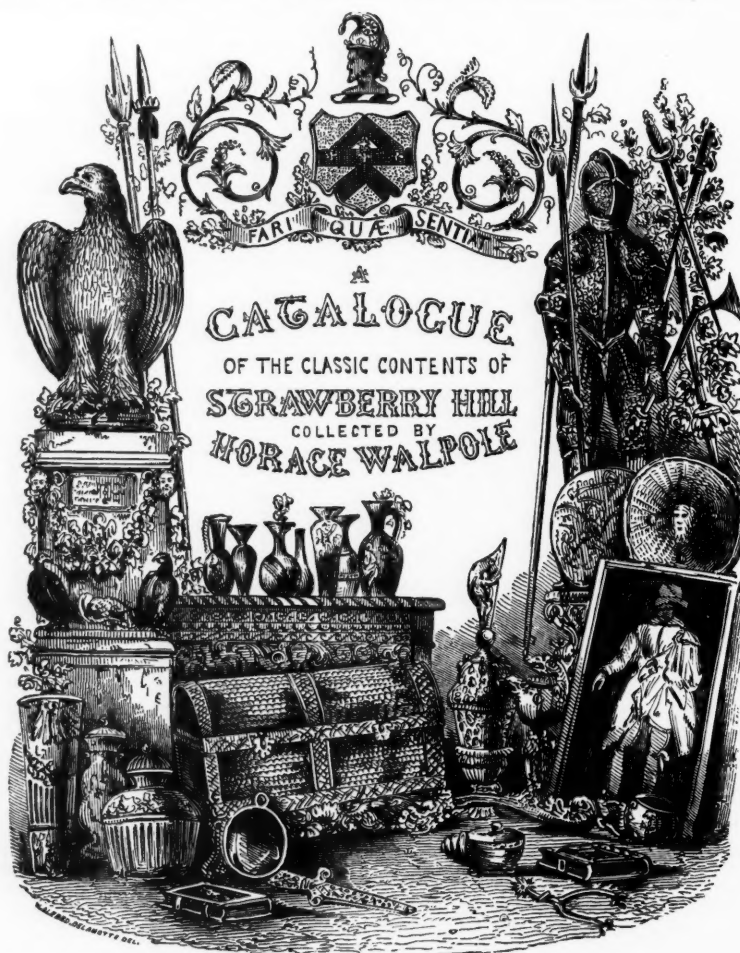
Twenty-one pages of the catalogue were devoted to "prefatory Remarks" regarding the collections, which the title page styles "A repast for the Lovers of Literature and the Fine Arts, of which bygone days furnish no previous example and it would be in vain to contemplate it in time to come." The auctioneer, although he shows no mean stock of superlatives, admits that he "may well feel overpowered at the evident impossibility of rendering to each that lengthened notice which their merits and their value demand." However, this was in part made up for by the notes in the catalogue, many of which were derived from Walpole's own earlier notes. The cataloguer then emits the following sentence which ranks among the curiosities of literature:

... interesting as these (the notes) must prove, he considers that something beyond this is due to the memory of the mighty master who planned and matured this wondrous whole, and whose life, almost from the cradle to the tomb, was occupied in

snatching from the depredations of time the few remaining specimens of the classic ages—the treasures of gothic halls and cathedrals—and the antiquities of the middle ages; and feeling that every individual who visits this *Musée de Rareté* will desire to know something of the labours of the mighty spirit who, by the magic of his pen, has caused him to lose "the memory of himself" in the pages of romance, and with the sentiment that none but a poet or a novelist should illustrate the classic abode of the author of the *Castle of Otranto*, he with pleasure transfers to his Prefatory Remarks the following characteristic article from the Miscellany of W. Harrison Ainsworth, Esq., who, having so admirably illustrated those national monuments, the *Tower of London* and *Windsor Castle*, has, with his customary tact, turned his attention to the most striking feature of the eighteenth century, and thus introduces the reader to

STRAWBERRY HILL.

Now after that, you have a right to expect something, and you get it. Ainsworth's article, which Horace Walpole,



TITLE PAGE OF THE WALPOLE SALE CATALOGUE

The sale occurred in 1842, of which date the engraving and typography of this title page are fairly typical. If, in his astral estate, Sir Horace caught a glimpse of this production, he may well have experienced a severe shudder.

in a preface to his own *Description of Strawberry Hill*, frankly admits is an advertisement with a view to its future sale, is given, engravings and all.

The sale at Strawberry Hill, opening on Monday, April 25, 1842, attracted the bibliophiles and connoisseurs from all over England and the Continent.

The contents of the villa were sold *in situ*, the library of books being first visited. There was no attempt at classification, either by sizes or subjects. The books, taken from their cases in lots of from one to a dozen or more volumes, were sold in bundles. And such bundles! One in the second day's sale contained:

Sir Thomas Elyote's *Image of Gouvernance*, 4to, in black letter, 1550; a book called *The Governour* by Sir Thomas Elyote, black letter, 1580; *The Banquette of Sapience*, black letter, 1542, by Sir Thomas Elyote, and *The Castle of Health* by Sir Thomas Elyote, very rare.

Four pounds, eleven shillings, sixpence (about \$23) for which these four items were sold, does not seem an excessive price, especially as one of the books was denominated "very rare." In the H. V. Jones sale in New York in 1918 *The Castle of Health* brought \$50; *The Image of Governance*, \$65, and *The Banquette of Sapience*, \$490; while at a London sale last year the book called *The Governour* fetched about \$31. The catalogue descriptions in the Walpole catalogue were brief—too brief, it seems today, though it must be remembered that the holders of the catalogue could have access to the books themselves before the sale. What could be more tantalizing than this entry:

Case I 67. A Collection of tracts. Historical and Political, in prose and verse, many of which are rare and curious. 10.

Apparently the lots of books were made up of the volumes as they had been placed on the shelves, where the arrangement was probably for uniformity of sizes or decorative effect. On no other theory can we account for the curious assortment presented by Lot 119 in Case K:—*Revolution at Naples* by Massaniello, *The Art of Curing by Expectation* (is this the earliest known form of Couéism?), King William the Third's *Letters and Diary*, 2 vols.; Howell's *Dodona's Grove*, *English Grammar* and Tosi on *Singers*. 7.

The books printed by Walpole at Strawberry Hill formed a notable collection. There was the author's own copy of his *Anecdotes of Painting, Engraving and the Arts of England* 1769, with his manuscript notes. One lot consisted of "A complete set of all the Detached and Small Pieces printed at the Press at Strawberry Hill, boards,

also a tract containing a correct list of every book printed at this Press." At a subsequent session the Strawberry Hill issues were "remaindered." Of Sir William Jones's ode, *The Muse Recalled*, two hundred and fifty copies were printed, and of these fifty-nine were sold as one lot. There were also offered as one lot twenty-six of the two hundred copies printed of *Bishop Bonner's Ghost* and forty-five copies of *The Magpie and Her Brood*, Horace Walpole's fable, of which two hundred were printed. Another lot contained "about eighty copies" of Houghton's *Hare Hunting and Prosperity to Lord Houghton*, which is not mentioned in Walpole's *Journal*.

"Rare and Curious Books and Manuscripts in the glass closet in the library" included many books no rarer than some upon the shelves. Yet the description properly applies to the collection as a whole, for it contained "Shakespeare's Plays, folio, very rare (imperfect)" and a unique copy of the Baskerville *Virgil* bound in vellum and ornamented on the edges and sides with original drawings. In this closet were also the identical copies of the *Iliad* and the *Odyssey* which Pope used in making his translations, with manuscript notes by Walpole and with a view of Twickenham drawn by Pope. Here were all the manuscripts, including the famous collection of some eight hundred letters written to Walpole by Madame de Duffand, who died in 1780; the original letter written by Oliver Cromwell to his wife September 4, 1650, the day after the Battle of Dunbar; volumes of letters and documents of the times of Queen Elizabeth and James the First; autograph letters to Walpole from "ladies of quality" and many other manuscripts and documents of historical value, largely unpublished.

The art section of the Strawberry Hill catalogue, which comprised the paintings, sculpture, stained glass, ceramics, enamels and miniatures, armor, antique furniture and the collection of rare coins furnished continued excitement for the dilettante and the connoisseur. Today we attend sales at which prices beyond the dreams of the Earl of Waldegrave are realized for objects not one-half so precious, and at these sales we pay high prices for the catalogues of sales of bygone times. The Walpole catalogue, however, especially the large paper issue, outranks most of those issued in the early part of the last century. Its pictorial title page by Alfred Delamotte, the lithographed portrait of Walpole after the posthumous painting made at Strawberry Hill by Eckhardt in 1834 and the descriptive text by Robins and Ainsworth will always delight the book collector.



Sideboard: STYLE OF *Duncan Phyfe*



THIS beautiful sideboard has many Phyfe characteristics. The wood is beautifully grained mahogany veneered on mahogany, with design of Gothic panel on each door and semi-circular panels on the gallery. The fluting at each front corner and between the doors shows Sheraton influence, while the feet, with their graceful sweep and fluting, are similar to those which characterize many of Phyfe's finest sofas. This piece is reasonably priced and can be seen at our Summer Shop just out of Hoosick, N. Y., on the State Road to Old Bennington, Vt.

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It will be worth while to every lover of Early American Antiques to make a practice of periodically visiting our shop.

H. A. & K. S. McKEARIN

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AN exceptionally fine lot of antiques will be sold, including early *American Furniture*, decorative and historical *China and Glass*, *Pewter*, *Hardware*, *Guns and Pistols*, *Pottery*, *Old Mirrors*, *Samplers*, *Old Prints*, *Lamps*, *Quilts*, *Homespun Linen* by the yard, *Hooked Rugs*, *Clocks*.

Special items of interest are:—6 sets of Windsor chairs; exceptionally fine day bed; Stoddard and Stiegel pitchers; slip ware pottery plate dated 1787; ten corner cupboards in pine, cherry and walnut; a few revolving guns; fine sets of tulip hinges; dated woolen coverlets, Currier and Ives prints.

In addition there are a thousand and one other articles of interest. For circulars write to

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Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine. Address the Book Department.

COLONIAL FURNITURE OF NEW ENGLAND. By Irving Whitall Lyon. Boston: Houghton Mifflin Company, 285 pages, 113 illustrations, 10½ x 8 inches. Price, \$20.00.

A TREATISE of more than forty years' standing, which intervening time has rendered but the more valuable, and which subsequent writings have served only to confirm in its authority, may properly claim entitlement to classification among the immortals. Such a treatise is Irving Whitall Lyon's *Colonial Furniture of New England*.

Of this book a limited edition of 750 copies was published in 1891, under the imprint of Houghton Mifflin and Company. In a short space of time the entire issue was absorbed and the belated purchaser found himself unable to secure a volume save by offering a considerable premium to some more forehanded collector. Now the original publishers have at length yielded to public pressure and announce a reprinting of the book from the original plates.

In view of this announcement, it is well worth while to devote some space to a re-examination of *Colonial Furniture of New England* with a view both to discovering, if possible, the reason for its extraordinary vitality as a work of reference, and to estimating its value to the present-day student who has access to other similar discussions which are both later in date and more extensive in scope.

Colonial Furniture of New England has survived and is still a necessary resource to the student partly because of its matter and partly because of its method. Dr. Lyon was a pioneer collector who, as far back as 1877, began to accumulate examples of fine early furniture, such as were then still procurable in and about his home city of Hartford. Later he extended his field of investigation so as pretty well to cover southern New England. Coupled with a genuine flair for what is intrinsically good the Doctor possessed the instincts of the scholar. He set about the task of determining not only when the types of furniture which interested him were produced, but what were the sources of their design.

This was no simple undertaking. It implied the searching out of early family records, the tracing of clues supplied by the advertisements in old newspapers and ancient chronicles, the weighing of various forms of tangible evidence and intangible opinion, as well as the investigation of those foreign origins from which American cabinetmakers derived their inspiration. Twenty-four years after he had begun his researches, Dr. Lyon embodied their results in the book under discussion. These results are so broad and so sound in fabric and so just in workmanship that they have, almost inevitably, been accepted as the foundation upon which most subsequent studies have been based.

It is to be borne in mind, further, that the author was an inquirer rather than a dogmatist. He was more bent on discovering the truth than upon expounding any theory. Hence at every point he generously discloses the nature of his information and the processes of reasoning by which he reaches his conclusions. The essential correctness of these last has never been called into question. Even if it had been, the work would still remain valuable as a cyclopedia of sources and a handbook of procedure.

The method for determining the date of the earliest wainscot chests with two drawers offers an illustration in point. The two-drawer chest may have been in use as early as 1670, for some such article seems to be implied in the description contained in an inventory of that year. There is, however, more certitude as to inventories of 1679, 1695 and 1700, respectively. These bits of documentary evidence, coupled with a consideration of the style of various chests themselves, lead to the conclusion that chests with two drawers were "in use in New England considerably before the year 1690." Whosoever disagrees with this belief has at hand all the data out of which to form his own judgment.

It is much the same with the discussion of the time when each of various cabinet woods came into use. That American trees served the needs of English joiners is attested by an advertisement of "Virginia wallnut-tree chairs" in the *Daily Post* of London for August 30, 1731. The *London Evening Post* for June 21-23, 1750, announces the sale of "Virginia wallnut-tree . . . in the plank." Quotations from early American inventories indicate that mahogany furniture was fairly common, at least in Philadelphia, before it had gained even approximate acceptance in England.

A good deal of what passes current as general knowledge concerning the origin of the Windsor chair is traceable to the records quoted in *Colonial Furniture of New England*. Attribution of the first American manufacture of this type of furniture to Philadelphia is based apparently upon Dr. Lyon's quotation from the inventory of a citizen of that city, one Hannah Hodge. The document is dated July 7, 1736, and notes the presence of "one Windsor chair." From that date on, other local inventories contain similar entries. It is not until 1758, however, that the Windsor chair appears in New York inventories. The type is not mentioned in Boston documents until 1769. Wallace Nutting has done much to add to our knowledge of Windsor forms, and J. B. Kerfoot has published valuable material on the peculiarities which distinguish the Windsors of different dates and different sections of the country one from another. But while each of these writers has added details to the sketch supplied by Dr. Lyon neither of them has disturbed its original outlines.

The butterfly table, on the other hand, has received its name and achieved wide popularity since *Colonial Furniture of New England* was written. The author describes one such example as a table with leaves,—"a very quaint little table, quite common in Connecticut, but apparently little known elsewhere." He attributes to it a possible German origin and remarks that none of the English or Scotch connoisseurs consulted concerning the type had ever seen anything like it. Here is an interesting suggestion.

Equally interesting is the incidental remark that the cabriole leg, in its eighteenth century European application to furniture design, is probably a borrowing from the Chinese. The statement seems profoundly true. While Chinoiserie, or the obvious imitation of Chinese forms and motives, in England may have waited upon the revelations of Sir William Chambers and others of his ilk, it seems safe to assert that the whole Queen Anne period was saturated with Chinese influence, derived chiefly, no doubt, from sources not remote from the Dutch East India Company. Not only was this age of Queen Anne an age of lacquer—in whose production China and Japan excelled—but the observant eye will perceive in many of the mouldings and other details of the furniture design of the period innumerable motives whose similarity to those used in eastern Asia must be more than merely casual. The topic is worthy of exhaustive treatment, unfortunately rendered difficult by insufficiency of available specimens of early Chinese furniture of determinable age and authenticity.

To cite all the examples of the richness of the material out of which Dr. Lyon constructed his book would be to quote virtually the entire work. His digressions are as illuminating as his main discussion, as for instance where he tells of the tableware of our ancestors, their glass, their earthen, metal or wooden plates, and the like, and gives consideration to the question of the period in which the erstwhile "passage" assumed the more grandiloquent designation of "hall." It is because he deals with such fundamental matters of history, and deals with them so briefly, clearly and conclusively, as to render his successors, in the main, content to accept his findings, that this author has remained—long after his death—a recognized authority, and that the demand for his book has been so insistent as to justify this late reprinting.

Concerning the general aspect of the new edition, it may be said that it offers an improvement over that of its predecessor. The bulk and format remain virtually the same, but the paper is of antique finish with deckle edges which give the volume a somewhat sumptuous air; and the choice of a highly finished stock for

Something Different Every Month

A Curly Maple Highboy; a Plain Maple Lowboy; a Lacquered Nest of 4 Tables; a Lacquered Pearl Inlaid Table; a Lacquered Work Table with Ivory fittings; an All-original Banjo Clock; a Wm. Cummens Hall Clock; a Mercurial Banjo Barometer; a 3-cylinder Music Box, fine tone; a handsome Carved Indian Chief Cigar Sign, 6 ft. high; an interesting old Ship Model; a Sheffield Monteith Bowl.

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Background of New
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WITHIN THE BLUE DOOR

Genuine Antiques

Several rooms filled with fine examples of American Furniture; Hooked Rugs; Quilts; Prints; Pewter; Glass; China; Silver. Especially interesting this month is an Adam Sofa, length 7 ft. 1 inch, height 31 inches. (Photo on request.)

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The Blue Door

14 Prospect Street
East Orange New Jersey

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the heliotype illustrations renders these latter rather more distinct than those in the earlier book. The binding is of green buckram stamped in gold.

To return to the illustrations: they number a little over one hundred. All of them are taken from examples of unusual distinction, many of which have not become familiar through republication in other treatises. The best selection appears to have been made from types occurring previous to the second half of the eighteenth century.

Colonial Furniture of New England covers a consciously restricted field. It omits mention of many things upon which the present-day student seeks light. The author was endeavoring to establish a general background. It was to remain for men like Luke Vincent Lockwood, R. T. H. Halsey, Alfred Cox Prime, S. W. Woodhouse, Charles Over Cornelius, L. Earle Rowe and others to search out the names and personal histories of individual early American cabinetmakers and to attempt the identification of specimens of their work.

Mr. Lockwood, again, was presently to push the study of Colonial furniture over the borderland of the nineteenth century and to illustrate his theories with some hundreds of widely selected specimens. The intensive and extensive collocation of the joinery of a single century was later to be Wallace Nutting's contribution to the same general subject. Thus, gradually, during nearly a half a century, *Colonial Furniture of New England* has been supplemented in various important details by other books. But it has never been superseded. Indeed, the light of more recent investigation has but served to make more apparent the value of this pioneer work. It belongs in every library which makes any pretension to completeness.

OLD NEW YORK. By Edith Wharton. Four stories; *False Dawn*—*The Forties*; *The Old Maid*—*The Fifties*; *The Spark*—*The Sixties*; *New Year's Day*—*The Seventies*. New York: D. Appleton and Company. Price, each book, \$1.25; set of four in period gift box, \$5.00.

FORTUNATELY for Mrs. Wharton her reputation as an author will not have to depend upon these tales of old New York. They exhibit all her rather irritating meticulousness of style without its usually redeeming breadth and depth of characterization. Perhaps this is due to the fact that, in concocting a series of brief tales calculated to recreate the New York of earlier times, Mrs. Wharton really found herself with nothing very much to say, and hence was put to unusual pains in the saying.

But as they are put into book form, *False Dawn*, *The Old Maid*, *The Spark* and *New Year's Day* appeal quite frankly to antiquarian rather than literary curiosity. The New York of to-day makes the metropolis even of so recent a period as the seventies seem like a city exhumed from primeval ashes; as for the forties that era is completely prehistoric.

If Mrs. Wharton fails to revitalize those times for us, she at least succeeds in describing, with keen precision, their lost lineaments. Perhaps that is as much as we have any right to demand. The books are tidily presented in chintz-patterned wrapping and are companionably housed in a box of similar "period" suggestion. The set would make an appropriate gift to any elderly relative, particularly to one who still possesses fond recollections of the days of the four hundred and before.

FRENCH FURNITURE IN THE MIDDLE AGES AND UNDER LOUIS XIII. By Roger de Félice, translated by F. M. Atkinson, New York: Frederick A. Stokes Company. 148 and XV pages, 78 illustrations, 5 x 7½ inches. Price, \$1.75.

THIS is the first, chronologically, of a series of admirable monographs, concerning others of which *ANTIQUES* has previously printed brief discussion. These compact little histories can hardly be overpraised. They are literally packed with information delightfully conveyed, and the illustrations, while not very numerous, are exceptionally well chosen.

The present volume begins with the early period of French furniture making, of which few examples survive today, and traces the evolution of the mobiliary styles which progressed

under various foreign influences, notably those of Italy. As should be the case in a modern work, emphasis is placed on the types of furniture produced for the well-to-do middle classes, rather than upon such exceptional contrivances as were designed for the edification of royalty. Of the specimens illustrated many are hardly to be distinguished from Italian and Spanish analogues, but by the middle of the seventeenth century Dutch and Flemish influence began to be apparent. Hence, in the latter part of the reign of Louis XIII, we begin to encounter similarities to English furniture of the William and Mary period, which in its turn derived from the Low Countries many of its ideas of household enrichment.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence.

LECTURES

BOSTON, MASS.

Museum of Fine Arts:—Lectures by Mrs. Charles Whitmore as follows:

The History of Household Furniture (as given last season):

Introductory course; discussion of underlying laws of structure and design and a brief sketch of selected periods from the fifteenth to the eighteenth centuries. Tuesdays, October 7 to November 25 at 10 A.M.

English Furniture from Queen Anne to Sheraton (given by request):

A more detailed study of the period from 1710 to 1810, "the age of mahogany." If desired, guidance will be given for outside study. Tuesdays, October 7 to November 25 at 11.30 A.M.

Quattrocento Art as an Expression of the Life of Its Day:

The temperament and inheritance of fifteenth century Italy studied in its arts, especially in such "useful arts" as architecture and furniture. The museum offers well distributed material for study. Tuesdays, January 6 to February 24 at 10 A.M.

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(Signed) LAWRENCE E. SPIVAK, Business Manager.

Sworn to and subscribed before me this 15th day of September, 1924.
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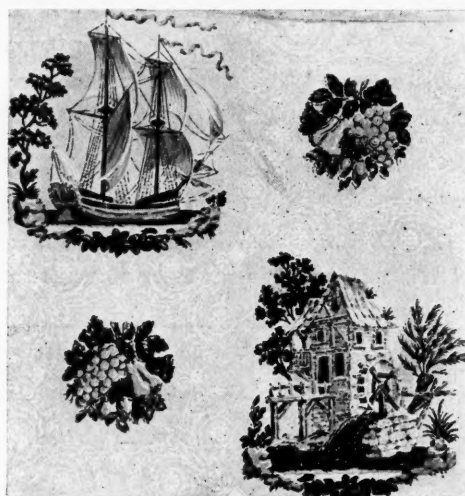
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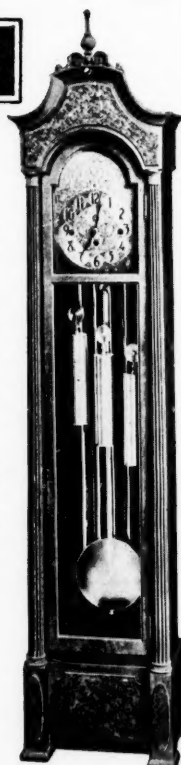
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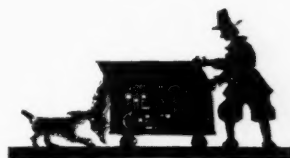
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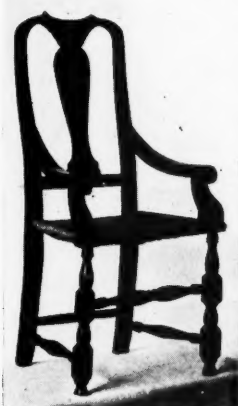
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GOSHEN :: :: CONNECTICUT

HERBERT F. KNOWLES

Removal Sale

*Previous to my removal in November all stock
will be offered during the month of October at
nearly cost prices.*

Two hutch tables in pine; four mahogany tables, two in curly maple;
Windsor table; candle stands; chairs in sets and singly; two comb-back
rockers and one five-slat rocker; beds; mahogany claw-foot locker; three
corner cupboards in pine; mirrors, andirons, warming pans, pewter,
brass, copper and iron; Hooked rugs, samplers and prints; lamps;
Colored, pressed, and Sandwich glass.

(AT THE SIGN OF THE CANDLESTICKS)

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This is because Boston has been the midst of thriving New England life for nearly three hundred years.

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In whatever city you encounter New England antiques, the chances are that they first changed hands in Boston.

AN AUCTION *in* BOSTON of Fine Antique and Modern House Furnishings

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Beginning Tuesday, October 21st and
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Consisting in part of Antique Furniture, China, Glass,
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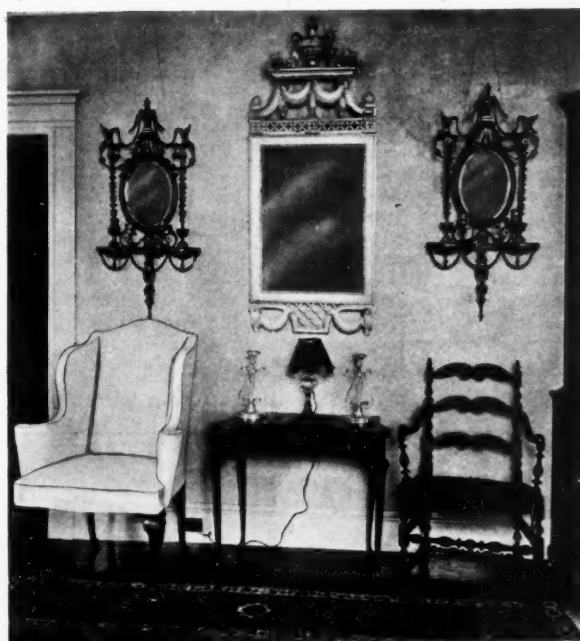
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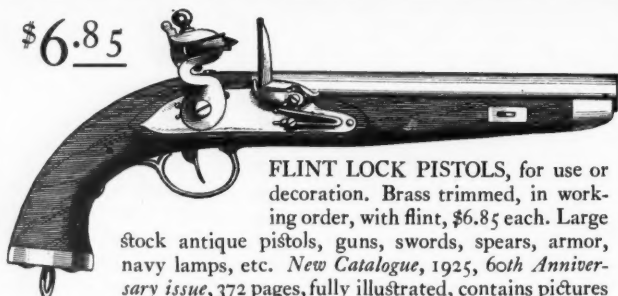
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*Centre, French Mirror, style Louis XVI, carved wood.
Right and Left, Adam girandole mirrors, composition.
Below, Dainty Chippendale armchair, original except for new
muslin cover. Queen Anne card table, walnut. Provincial arm-
chair. All specimens in original condition. I specialize also in
appropriate lamp shades and old laces.*

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FLINT LOCK PISTOLS, for use or decoration. Brass trimmed, in working order, with flint, \$6.85 each. Large stock antique pistols, guns, swords, spears, armor, navy lamps, etc. *New Catalogue, 1925, 60th Anniversary issue, 372 pages, fully illustrated, contains pictures and historical information of all American muskets and pistols, including Colts, since 1775, with all World War guns. Mailed, 50 cents.*

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HIGHBOYS and lowboys, Wm. Penn fiddle-back mahogany chairs, drop-leaf tables, footstools, brass and glass candlesticks of all kinds, andirons and fire sets, antique mahogany and gilt mirrors, Martha Washington and Chippendale mirrors, fine tapestries and Paisley shawls, all kinds of antique blue plates, glass paperweights, Staffordshire dogs and figures, old pictures and glass lamps of all colors, Sheffield candle snuffers, brass and copper of all kinds. Sandwich glass cup-plates, glass and china chickens. Boston rockers, mahogany rockers, slant-top desks, old Windsor chairs of all descriptions, shaving mirrors, bureaus and sewing tables and all kinds of prints, straight-backed sofas and rush-bottom seat chairs; carved four-post mahogany and curly maple beds and ottomans. *Collection of 200 CURRIER & IVES Prints, large and small.*

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COURT FAN with vanity mirror, ivory inlaid with silver, ladies and gentlemen on border in colors, \$12.00; two-cushion silver sewing dove, date 1825, \$6.00; sapphire blue boat salt, \$10.00; an oblong open-work basket dish on pedestal, gold china flowered interior, bolted, \$50.00; rare Jenny Lind bottle, \$35.00; exquisite Hepplewhite knife box, ivory key plate, unusually graceful mahogany, inlaid with boxwood inside and outside, \$150.00; a large mahogany inlaid Hepplewhite breakfast table, six legs are in fine condition and beautifully inlaid, top inlaid one and one-half inches from the edge all around. Top has been scrubbed white from use in a kitchen, needs surface finish, \$200.00. *Crated Prices.*

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Antique House Furnishings

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ANTIQUES

Fine old furniture of the Chippendale, Hepplewhite and Sheraton periods, always in stock, and all genuine antiques.

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Height, 13"

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After months of collecting Furniture,
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ITS old doors, latches, paneling, mantels, beams, are sturdy survivors of the Pilgrim Century. Its comforts are modern. The place is worthy of a visit from all who contemplate restoring an ancient dwelling or building a new one in the early style.

For sale here are well selected examples of antique furniture and its accessories, priced on a merchandising basis and not on fancied values.

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EARLY FURNITURE OF NATIVE WOODS

THE old craftsmen of the Middle West utilized in building their finest pieces, the wonderful old walnut and cherry, in which this section abounded in the early days. Some of the richest and most beautiful woods were native in Boone and Kenton County, Kentucky. From this locality we have secured this month, a number of fine examples typical of the early builders' work. Chests, desks, bureaus, secretaries, beds, and quite a few tables and smaller pieces.

To those who are interested we will gladly send photographs and descriptions of any certain pieces for which you may be searching.

J. P. ZIMMERMAN & SONS

Established 1877

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Early American Antiques

THE COLLECTION INCLUDES A

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Early American Furniture:
Chippendale card table;
Chippendale chair (English);
Windsor settee; pine packing chest, one drawer; very early pine flat cupboard; pair walnut corner cupboards.

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May have the CUP PLATE you are looking for

We have a MAPLE BUTTERFLY TABLE

As well as many other interesting antiques

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Telephone, 3046



LACEY SANDWICH AND THREE MOLD BLOWN GLASS (illustrated)

I have also acquired a blue Lafayette salt, boat shape, marked Sandwich, with B. & S. Glass Works on the stern, Lafayette and star on the side wheels. Also, some good Currier & Ives prints, *The Wooing*, *The Wedding and Departure of Hiawatha*, *Lincoln in Colors*, *Tom Thumb*, the racing print, *Ethan Allen and Mate*, and *Lantern and Mate*, *The Old Oaken Bucket*, also the *Death of Montgomery* and *Noah's Ark* by Sarony and Major, and many lovely pieces of curly maple furniture.

FINGER LAKES ANTIQUE SHOP

Harpending Hotel

::

DUNDEE, NEW YORK



Illustrated

CHIPPENDALE mahogany table; Chippendale wing chair; doll; good flask, bunch of rye on one side, tree on other; Currier & Ives print, blue green color, race horse (Flora Temple); painting of clipper ship; also solid walnut bonnet top bookcase and desk, inlaid and painted across top, early American, feet gone; two-mold bottle; six mahogany Hepplewhite dining chairs; desk, walnut, beautiful willow brasses; solid walnut Chippendale board; set of candelabra; clipper ship, oil

painting, size of canvas 28 by 42, attributed to Robert McFarland, wonderful coloring; early American solid walnut board; child's chair; cellaret, solid walnut; Hepplewhite board; corner cupboard.

IN OLD VIRGINIA The oldest place in the oldest state in the United States. On the road to Florida. Drop in while touring. Everything from spool beds to Hepplewhite sideboards. More than three hundred pieces.

Things Handled in Rough. No Faking.

MRS. B. L. BROCKWELL
232 N. Market Street PETERSBURG, VA.
Forty Minutes from Richmond

WANTED TO PURCHASE

Antique furniture,
glass, Staffordshire
figures and old
flasks, etc.



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Announcement!

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Importers
ITALIAN AND SPANISH
ANTIQUES

413 West 16th Street
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Have just imported the finishings of the
CASTLE OF
PRINCE ALVARES DE TOLEDO

Now on Exhibition!



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SACT 3

AUTHENTIC HARDWARE FOR EARLY
FURNITURE

My line of hardware is suited in size and design for every type of furniture from that of the earliest times to the period of Duncan Phyfe.

For other samples besides those illustrated, see pages 295 and 5 of ANTIQUES for June and July and send for our catalogue.

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Special Notice

NEW YORK BRANCH OPEN SEPT. 10TH

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HOW unfortunate it is most people are easily victimized. They seem to be willing to let the other fellow hoodwink them. They apparently are poor traders, because they do not study value. They delight in taking a chance.

Why be an easy mark for the storekeepers who must ask big profits to keep up large overhead?

IT PAYS TO VISIT HARRY MARK

HIGHBOYS, LOWBOYS
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Since pioneer days, the wool products of hand looms have been unsurpassed; the work of human hands has a beauty which cannot be matched.

A Means HOMESPUN BLANKET will complete the appearance of your four-poster, with a touch of color against the dark, rich wood.

These HOMESPUN BLANKETS with their basket-weave pattern are soft, downy, warm, light in weight, with the texture and individuality only a masterpiece of the hand loom can have. Beautiful in colors and textures. Will not shrink or lose shape in washing.

Colors; Blue, Old Rose, Buff, Green, Yellow, Brown, Orchid, banded with White. Price, \$14 each, postpaid. ORDER BY MAIL or send for folder and sample of materials.

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Write to Us!

THIS space would permit of listing but few of the more than 700 items we have in stock. Tell us your wants and we will quote descriptions and prices.

Furniture, glass, pewter, china, rugs and samplers.



Chicken—Waffles—Menus of excellence—Two rooms with private bath for overnight guests.

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Offers for sale a Rockingham Staffordshire tea set (old blue with lustre); a maple high post bed; a bannister-back chair; a Deacon's chair; a sea chest about 150 years old, and a dozen matched goblets, together with many other articles of interest to collectors and dealers.

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ALWAYS A SPLENDID LINE TO
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One Chippendale mirror, size 43 inches by 18 inches, with eagle and very finely cut scrolls.
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One Courting mirror. All of these being intact and in original condition. Franklin Stove, Andirons, Sconces, Lanterns. Tavern Tables, Sofas, Chairs, are some of the interesting pieces here, all reasonably priced.

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*Genuine Antiques
Early American Furniture
Hooked Rugs, Old Glass*

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Glass, Marble, Ivory, etc. Missing parts replaced

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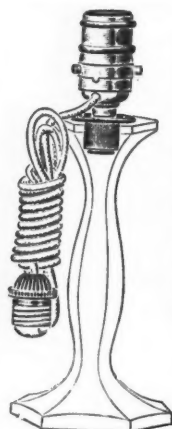
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Large and small lots of old U. S. and foreign stamps bought for cash. Entire envelopes with stamps. Revenue stamps. Collections in albums. Write me what you have; or send and best cash offer will be submitted.

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The Security Electric Candle Attachment for electrifying antique candlesticks, old bottles, jugs, oil lamps, etc. A novel device with rubber plug adjustable to anything having a socket $\frac{3}{8}$ inches in diameter. Rigid, cannot wobble or work loose. Easily attached or detached. Complete with six feet of cord, push socket, attachment plug. Old brass finish, \$2.00, Nickel finish, \$2.50. Postpaid.

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THOSE in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 200 antique shops and places of antique interest within a radius of 150 miles of Boston. This knowledge and my car are at their service at very reasonable rates.

Write for rates and dates open

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Thousands of our readers have used the Clearing House with great success. They have been able to buy what they want, and to sell what they no longer want, with a rapidity

which has caused much favorable comment, and without the accompanying publicity which so many dislike.

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Rates are 10c. per word, minimum charge \$2.00 per insertion; payable when sending copy. Count each word; number as one word; address or key number as one word. Copy must be in by the 15th of the month preceding the date of issue.

ANTIQUES :: 683 Atlantic Avenue :: BOSTON

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

EMPIRE BUREAUS, card tables, mirror frames; chairs; secretaries and sofas. Anything in Empire pieces. WYATT & MOWERY, 11 South Wilmington Street, Raleigh, N. C.

PARTNER WANTED—Familiar with antiques, good manager. Opportunity for road house, tea room and gas station. Virgin field for decorator. Small capital. Confidential correspondence. Advertiser owns property. No. 484.

CURRIER PRINTS (colored) in good clean condition. Presidents, historical subjects, ships, etc. Old china dogs, paper weights, Staffordshire animals, birds. HOWARD LEWIS, 516 Dillaye Building, Syracuse, N. Y.

OLD-FASHIONED handmade bedspread, color, red and white. LAURA S. BROWN, Shelburne Falls, Mass.

WILL INVEST a reasonable sum and take active part as partner in paying antique business. Have a valuable collection that can be used. No. 487.

COLORED PRINTS by N. Currier or Currier & Ives. State size, condition and price. FRANCES EGGLESTON, Oswego, N. Y.

CURRIER & IVES print, *The Sisters*: pole for fire screen; silver resist cups and sugar-bowl. No. 488.

POSITION in Art or Antique Shop by young woman of twenty-three. One season's previous experience as hostess in business of this kind. Salary nominal. No. 489.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists, and dates, if possible; also measurements. No. 389.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc.; wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

SANDWICH glass plate, 7½ inches diameter, with star in center, dew-drop pattern in border and star. State price and condition. MRS. CARL A. GERSDOFF, Stockbridge, Mass.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

LIVERPOOL PITCHERS; also pitchers relating to Pike, Perry, Hull, the battles on the Great Lakes; paintings on glass of Washington, Lafayette, etc., best prices paid. Private collector. C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

POSITION WANTED. My experience and ability in selling antiques are available during the winter months. Box 231, Hanover Four Corners, Mass.

FOR SALE

ANTIQUE LIMERICK LACE SCARF, over three yards long, exquisite design, good condition, heirloom; also old English paste Marquise dinner ring, very handsome. No. 483.

MY TRAVELS take me all over New England. Somewhere in this area must be those pieces you want for your home or collection. If I should find them for you my charges would be moderate. ANTHONY W. PETERS, 16 Howitt Road, West Roxbury, Mass.

STAFFORDSHIRE, historical blue plate (probably by Thomas Godwin), of *Brooklyn Ferry*, border convolvulus and nasturtiums, excellent condition, best offer accepted. Also Sheraton sideboard. MRS. GEORGE H. GASTON, 19 East 95th Street, New York City.

SEVERAL PIECES OF ANTIQUE JEWELRY, bracelets, earrings, pins and two hair brooches. Must be seen to be appreciated. No. 482.

ONE MAPLE HIGHEST CANOPY TOP BED; complete original condition, five generations in family, \$100; three old Navajo rugs (not blankets) about 3½ x 7 feet, fine condition, \$25 each. Pictures and full particulars on request. No. 490.

COLORED PRINTS by N. Currier and by Currier & Ives. Rare copies as well as those of less value. FRANCES EGGLESTON, Oswego, N. Y.

EARLY AMERICAN PAINTINGS; very rare Currier prints, etc.; very rare Chinese things; French sporting prints; bronzes. ADAIR, 34 Grant Avenue, Jersey City, N. J.

ENGRAVINGS, six old steel ones, three feet long by six feet wide, excellent condition: *Departure of The Pilgrim Fathers*, McRay; *Christ Stilling the Tempest*, Sartain; *Landing of the Pilgrim Fathers*, McRay; *First Prayer in Congress*, Saddy; *First Reading of Emancipation Proclamation*, Ritchie; *Authors of the United States*, Ritchie. M. H. MEEDS, 333 Main Street, Biddeford, Maine.

BEST OFFER for fifty genuine old Dutch tiles; Biblical scenes, perfect condition; also ten various subjects, perfect; nineteen assorted tiles, mended. Box 64, Ridgewood, New Jersey.

CHERRY DROP LEAF TABLE, six legs; old ship lanterns; corner cupboards; maple beds; hooked rugs; old glass. If we have not got it we will get it for you. Reasonable prices. HALL, Boston Post Road (Mianus), Greenwich, Conn.

JOHN HANCOCK LANTERN, beautifully etched globe, perfect condition; curly maple chest of drawers; lowboy in maple with drop-leaf, unusual piece, original condition; chintz coverlets, etc. MRS. J. HERBERT MARBLE, 2 Salem Street, Bradford District, Haverhill, Mass.

FOUR STENCILLED RUSH BOTTOM CHAIRS condition and stencilling good, \$9 each, \$32 set; picture mirror, \$8; picture good; fine old mahogany desk, turned legs, \$60. ROY VAIL, Warwick, New York.

BETSY ROSS MINIATURE PORTRAIT set in brooch, surrounded by pearls, \$250; early eighteenth century oak gateleg table made in New England, 3-inch turnings, all original, \$350; very rare Bible box of lacquer and mahogany, \$75; pair early wooden dolls, \$10. No. 486.

BLACKSTONE ANTIQUE SHOP, walnut Hepplewhite spade foot card table; two-drawer walnut gateleg table; slope top desks; Dolphin candlesticks; Windsor love seat. H. L. WILKINS, Box 354, Blackstone, Va.

SET OF FIVE stenciled rush seat chairs, cut-out splat, original stencil, new rush seats, \$150; carved base Empire harpsichord, mahogany, \$200; Silas Hoadley grandfather clock, pine case, \$100; three-piece genuine Sheraton set, side chair, arm chair and settee, \$400; also mirrors in mahogany and gold leaf; Windsor chairs, etc. HOWARDS, 140 Bedford Avenue, Buffalo, N. Y.

PINE OPEN CUPBOARD, 73" x 36"; two banister-back chairs; tavern table with ball turnings, another with splay legs; saw-buck table; snake foot table with saucer top; curly maple bed, graceful turnings; inlaid rosewood tea-caddy; several hooked rugs; floral and oriental designs. MRS. G. A. WATERS, 7 Stanford Street, Holyoke, Mass.

CORNER CUPBOARD in pine; small corner cupboard in mahogany; several hooked rugs; maple beds; southern bed, in mahogany; old glass, very attractive prices. THE HALL STUDIOS (Mianus), Greenwich, Conn., on the Boston Post Road.

FRANKLIN STOVE, brass fender, andirons, fire screen, tongs, good condition; bureaus with old brasses; wagon seat; settle. Write for pictures and prices. LILLIAN NUTTING, Mansville, N. Y.

QUEEN ANNE MIRROR, original condition, 58½" x 24½", mahogany gilt trim frame, scroll top with large gilt eagle in center, gilt wreath extending down sides. Further information upon request. A. L. CURTIS, Harrington Park, New Jersey; on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

PUBLIC SALE: household effects; antiques; curios; glass; prints. House back of Dr. Marshall's. New Hope, Pennsylvania, Saturday, October 18, one o'clock. CHARLES R. HARLEY, sculptor.

SHEFFIELD TRAY; candlesticks; American hunting scene, *Wild Duck Shooting*; pictorial sampler, *On the Old Farm*, framed; Stiegel decanter; other antiques, low prices. H. V. BUTTON, 20 Third Street, Waterford, N. Y.

HOOKEED RUGS, antique and modern. Modern hooked rugs any size, shape, or color made to order. Also a few pieces of antique furniture, Sheffield and pewter. THE LITTLE SHOP, At the Elms, Ridgefield, Conn.

GENUINE BUHL clock and pedestal (tortoise inlaid with brass) six feet tall; also three-piece Louis XIV settee, arm chair, side chair. Photos on application. CURIOSITY SHOP, 1903 Main Street, Kansas City, Missouri.

DINING ROOM SUITE, solid black walnut, hand carved, suitable for palatial dining room, \$7,000; also silver, twelve pieces, hollow ware. 1855 North Market Street, Wichita, Kansas.

LUSTREWARE, brass candlesticks, snuffers, tray, Kettles, lace glass, Windsor and fiddleback chairs, tables, carved post bureau. Mrs. D. B. HICKOK, 59 West 2nd Street, Oswego, N. Y.

SELL OR EXCHANGE, old pine settee, painted back, fine condition, graceful, decorative, photographs on request. Also painting on glass, *George Washington*, rare. No. 485.

ANTIQUES-HEIRLOOMS in family for generations. Napoleon bed, chest of drawers, two Ottomans, mirror—all of crotch mahogany. Also mahogany Lincoln rocker, ladies' chair, stand. Walnut bed, dresser, table. Old books, silver, glass. Home sold. F. P. BARKER, 2020 Florida Drive, Fort Wayne, Indiana.

OLD MAPLE HIGHBOY, before 1776, original brasses, some repairing. History and photograph, if desired; also old unique pistol. HARRIET PERRY, 1 Harvard Place, Worcester, Mass.

HISTORICAL BOTTLES, cup-plates, Stiegel Sandwich, paperweights, old glass, Currier prints, good specimens of above bought, photos on request. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pennsylvania.

ANTIQUE ITALIAN cabinets, intarsia or marquetry. Beautiful design, 5,800,000 tiny pieces, mahogany, cherry, rosewood. 20" x 20" x 18", four drawers; 16" x 16" x 21", five drawers. British Museum bought one, £2,000. Antique dishes, furniture. CHASE, 232 Columbia, Utica, New York.

GLASS SALTS of all kinds; pewter; everything for the fireplace; colored glass; clocks, big and small; decanters; mirrors; bed coverings. EMMA G. FITTS, 59 Winter Street, Orange, Mass. On the Mohawk Trail.

RARE ANTIQUES; flask, blue railroad; amber Lafayette; amethyst; others; salts, cup-plates; pair Rockingham dogs, etc. M. JOSLIN, 50 Gordon Avenue, Dayton, Ohio.

E. C. BOOZ BOTTLE; brass, glass, china, candlesticks, coverlet, Paisley shawls, pewter, brass whale oil lamp, old bellows. FRANK WELLS, 17 North 3rd Street, Harrisburg, Pa.

ENGLISH ANTIQUES of all kinds. Silk Paisley shawl, perfect condition. THE ANTIQUE STUDIO, 106 West Central Avenue, Balboa, California.

A UNIQUE SHERATON settee, about 1805, suitable for piazza or hall; a very fine flip glass and two old dolls, which are worth while. F. F. B., 147 State Street, Montpelier, Vermont.

TWIN JUG, Jenny Lind bottles, Dolphin candlesticks, pewter lamps, old Sheraton fancy chairs and good general line. L. A. HAYET, Mountain Road, Amherst, Mass.

GLASS CUP-PLATES, octagonal plow, blue 11A, blue Fort Pitt, and many other historicals not in any check list. Also conventionals. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

MAPLE HIGH CHEST of drawers, walnut highboy, walnut slant top desk, corner cupboard, sideboard, chairs, glass, colored lamps, candlesticks, copper. LOUISE BARBER MATHIOT, West Chester, Pa. Route 2, Phone 480 R.

CHERRY CHEST-ON-CHEST, original brasses, fine condition. Pine chest, with feet; three drawers, some handles missing on pulls, odd piece, in rough. Tavern table in rough, good. Queen Anne drop-leaf, some repairs, good. I have no poor pieces. LYNDE SULLIVAN, Durham, N. H.

AMERICAN FLASKS, Steamboat reverse, *Use, but do not abuse me*; also other flasks and a fine collection of diaper and spiral bottles. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

HEPPLEWHITE rich mahogany serpentine folding top card table, ribbon and line inlay, \$125. Rich silk patchwork quilt, unusual amount finest hand needlework, \$35. Pair dainty 15-inch Colonial brass andirons, \$22. Staffordshire pair, 18-inch, shepherds with dogs, \$35. Pair gold collar and padlock, 10-inch dogs, \$35. Beautiful colored 8-inch Scotch group under bower, \$15. Little Eva and Uncle Tom, 9-inch group, \$12. Covered dish, chicken setting on nest, richly colored, \$10. Sandwich 8-inch sugar bowl, \$12.50. Sandwich salt diamond waffle design, \$6.50. Six early flare top toddy goblets, \$15. Six early flare top morning glory wines, \$12. Waterford 3-inch boat shape salt, \$10. Blue and gold-footed, 12-inch Dresden urn, \$15. Copper lustre, wide blue band, 7-inch pitcher, \$14. Dixon Britannia 12-inch tea pot, \$7.50; Pair Sheffield 11-inch candlesticks, \$22. Small mahogany shaving stand, \$16.50. Sheffield 12-inch cake basket, \$8.50. Rosewood tea box with rosewood canister interior, \$15. (Dealers welcome) KERNS ART SHOP, 1725 Arch Street, Philadelphia, Pa.

CLOCK GLASSES AND DIALS, restored or reproduced. Mirror tops, Terry glasses, trays, hand painted. Prompt service. References from leading collectors. H. & G. BERKS, 13 1/2 Wollaston Terrace, Dorchester, Mass.

BEAUTIFULLY CARVED large Indian sign, \$100; wonderfully embroidered sampler, \$25; tip and turn table, \$50; large hooked rugs, \$20 each. PHOEBE TAINTOR IVES, Branford, Connecticut, Fellsmere Farm.

INLAID mahogany half-moon table; *Franklin at the Court of France*; mahogany three-section table; Martha Washington chair; pewter candlesticks; pair Sheraton inlaid sewing tables. EDWARD GAGE BROWN, DOROTHY LOUISE BROWN, The Kettle and Crane, Boscawen, New Hampshire.

FULLER HOMESTEAD, Hancock, N. H. Early pine lowboy; tap-room desk, wrought iron strap hinges; latches and other early pieces, also fine mahogany and maple. Tel. Hancock, N. H., 39-2.

A CHARMING old Connecticut cottage, an established antique and tea house business of the highest type. Electric lights, running water. An acre of land, apple orchard and flower garden. On the state highway near the shore. MRS. THOMAS TRAVIS, 149 Watchung Avenue, Montclair, N. J.

AT BELMONT, N. Y., old Colonial home, full of antiques, salts, cup-plates, paper-weights, lanterns, coverlets, shawls, mirrors, melodeons. Write for printed list. H. ANNIS SLAFTER.

HAND-HAMMERED brass kettle, came from home of Roger Conant, Salem, Mass. Very fine antique. Family heirloom. F. E. BRYANT, Story City, Iowa.

COLONIAL ART BOOKS, new and old, send for list. MARTIN W. MOFFIT, 528 West 142d Street, New York City.

OPEN CUPBOARDS; large Dutch tables; curly maple desks; maple corner cupboards; screw-top corner cupboards; mahogany desks; glass vase. BARNEY FRIEDMAN, Quakertown, Pa.

OLD PARISH HOUSE ANTIQUE SHOP on old Dedham and Hartford Turnpike, West Medway, Massachusetts. China; glass; furniture; pewter; brass. H. N. HIXON, Tel. 116.

BELLOWS FALLS, VT. The most comprehensive collection of antiques in the State. Specials: eight-legged dining board; courting mirror. MR. AND MRS. GEORGE PARKER BOLLES, JR., antiquarians, 35 Atkinson Street.

RARE GLASS. CECIL DAVIS, F.R.S.A., 8 St. Mary Abbott's Terrace, Kensington, London, specializes in genuine old English and Irish glass of all kinds; early Bristol colored glass; millefiori paperweights, etc.; detailed monthly list of bargains in old glass and china, ten cents.

QUEEN ANNE chair and walnut breakfast table; 1681 Bible box; Betty lamps of iron and tin; assortment of pewter, etc. G. V. GLATFELTER, 10 Kendrick Place, Amherst, Mass.

MAPLE DOLL'S BED; Chippendale chair; maple highboy; Duncan Phyfe table; Hepplewhite bureau with original brasses; reproductions of hand-wrought irons, also many original designs. Fold-ers on request. THE HUMPTY DUMPTY SHOP, Arden, Delaware.

BASE of an old maple highboy, handmade quilts, brass kettles, slat-back chairs; card, work and tip tables. E. V. WALKER, 131 Central Street, Manchester, N. H.

BED, rare old maple four post with practically new box spring and mattress. Price \$100 complete. Two early American Chippendale chairs, \$50 each. Moving forces sale. No reasonable offer refused. E. S. HIDDEN, 375 Park Avenue, New York City.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

LOS ANGELES: M. A. LOOSE, 2904 Los Feliz Blvd. General line.

CONNECTICUT

BRANFORD: OLD TIME THINGS SHOP, Redhurst, Boston Post Road.

*DEVON: GABRIELLE DE BRUNSWICK.

*EAST HAVEN: S. WOLF, 230 Main Street.

*FAIRFIELD: THE SASCO SHOP.

*GOSHEN: BIRDSEY HALL, Litchfield County.

*GREENWICH: THE HALL STUDIOS, Boston Post Road.

HARTFORD:

THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.

*MME. E. TOURISON, 29 Girard Avenue.

*NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*NORTH WOODBURY: INGLESIDE.

*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

*STRATFORD: TREASURE HOUSE, 659 Ferry Road.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

*WINDSOR: AT THE SIGN OF THE CANDLESTICKS.

DELAWARE

*ARDEN: THE HUMPTY DUMPTY SHOP.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & Co., 643 Wabash Ave.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

THE LOFT, 88 Maple Street. General line.

MAINE (continued)

- BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.
 BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street. General line.
 OGUNQUIT: THE SHOP OF THE TWO YOUNG MEN.
 PORTLAND:
 *CLARENCE H. ALLEN, 338 Cumberland Avenue.
 *S. E. MATHEWS, 11 Temple Street.
 *ROCKLAND: COBB & DAVIS.

MARYLAND

- BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.
 *CENTREVILLE: BARTON BROTHERS.

MASSACHUSETTS

- *ACCORD: QUEEN ANNE COTTAGE
 BOSTON:
 *BOSTON ANTIQUE SHOP, 59 Beacon Street.
 *CURTIS AND CAMERON, 12 Harcourt Street.
 *L. DAVID, 119 Charles Street, Hooked Rugs.
 *A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.
 *GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
 *CHARLES T. GRILLEY, 49 Charles St.
 *J. GROSSMAN, 42 Charles Street.
 *JORDAN MARSH CO., Washington Street.
 *WILLIAM K. MACKAY CO., 7 Bosworth Street, Auctioneers and Appraisers.
 *I. SACK, 85 Charles Street.
 *SEAVEY FARMHOUSE, Ward and Parker Streets.
 *SHREVE, CRUMP & LOW, 147 Tremont Street.
 *A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry.
 BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.
 *BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.
 CAMBRIDGE:
 ANDERSON & RUFLE, 30 Boylston Street. Repairers and general line.
 *WORCESTER BROS., 23 Brattle St.
 *CONCORD: THE CHEST, Lexington Road.
 *EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.
 FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.
 *FRAMINGHAM: OLD AMERICA COMPANY. Books.
 *GLOUCESTER: F. C. POOLE, Bond's Hill.
 *HAVERHILL: W. B. SPAULDING, 17 Walnut St.
 IPSWICH:
 E. M. HOWE COMPANY, 62 North Main Street. General line.
 J. SALTZBERG, 5 South Main Street. General line wholesale.
 KINGSTON: KINGSTON ANTIQUE SHOP. General line.
 LONGMEADOW:
 *E. C. HALL, 145 Longmeadow Street.
 *HELEN M. MERRILL, 1124 Longmeadow Street.
 LOWELL:
 BLUE HEN ANTIQUE SHOP, Harrison Street. General line.
 LOUISE R. READER, 417 Westford Street. General line.
 LYNNFIELD: COLONIAL TEA ROOM.
 MARLBORO: GRACE & BELLE STEVENS, 232 Main St. General line.
 *MARSHFIELD: CARESWELL COTTAGE.
 MARBLEHEAD: C. F. BESSOM, 11 Washington Street. General line.
 *MARION: MRS. MARY D. WALKER, Front & Wareham Road.
 *MATTAPOISETT: S. ELIZABETH YORK, Marion Road.
 NEW BEDFORD:
 MRS. CLARK'S SHOPS, 2 Eighth Street and 32 North Water Street. General line.
 *THE COLONIAL SHOP, 22-24 North Water Street.
 NEWBURYPORT: C. E. LARKIN, 33 Temple Street. General line.
 ORANGE: MISS EMMA G. FITTS, 59 Winter Street. General line.

- *PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.
 PLYMOUTH:
 *YE BRADFORD ARMS.
 H. J. KLASKY'S ANTIQUE SHOPS, 10 Sandwich Street. General line.
 *WILLIAM B. MCCARTHY, 30 Sandwich Street.
 SALEM: THE WITCH HOUSE. General line.
 *SOUTH ACTON: THE ACTON ANTIQUE SHOP.
 *SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. General line.
 *SPRINGFIELD: EDGAR E. MEAD, 167 Hancock Street.
 *STOCKBRIDGE: EDWARD CROWNINSHIELD.
 TAUNTON: A. L. DEAN COMPANY, 60 Harrison Avenue. General line.
 *WARREN: C. E. COMINS.
 *WAYLAND: KATHERINE LORING.
 WEST HARWICH: ADA BERRY KELLY, Belmont Road. General line.
 WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

MICHIGAN

- ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.

MISSOURI

- KANSAS CITY: CURIOSITY SHOP, 1903 Main St. General line.
 ST. JOSEPH: YE OLDE TYME SHOPPE, 1123 Jule Street. General line.

NEW HAMPSHIRE

- DOVER: E. ANTON, Opposite Depot, 3d Street. General line.
 FRANKLIN: WEBSTER PLACE ANTIQUE SHOP and Tea Room, Daniel Webster Highway. General line.
 HANCOCK: FULLER HOMESTEAD. General line.
 HILLSBORO: C. A. MACALISTER. General line.
 KEENE: KEENE ANTIQUE SHOP. General line.
 *LISBON: WHITE BIRCH ANTIQUE SHOP.
 NASHUA: HARRY L. HALL, 265 Main Street. General line.
 NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.
 *PEMBROKE: COLLECTOR'S LUCK, Pembroke Street.
 *PETERBOROUGH: THE WILSON TAVERN SHOP, The Crossroads.
 PORTSMOUTH:
 *J. L. COLEMAN, 217 Market Street. General line.
 *E. A. WIGGIN, 350 State Street.
 SUGAR HILL: SUGAR HILL ANTIQUE SHOP.
 WEST CONCORD: EDGAR SHERMAN HAWTHORNE, 2 1/4 Knight Street. General line.

NEW JERSEY

- CAMDEN: JAMES F. IANNI, 1777 Haddon Avenue. General line.
 *EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
 *FREEHOLD: J. B. KERFOOT.
 HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
 LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.
 *MONTCLAIR: THE PEKING PAILOU, 147 Watchung Avenue.
 *MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.
 *PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.
 *TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

- *AMENIA: W. W. TIEDMAN.
 *AVON: J. PARKER MERVILLE.
 AUBURN: ALICE LIGHT, 15 Park St., Union Springs. General line.
 *BROOKLYN: HARRY MARK, 749 Fulton Street.
 DUNDEE:
 *FINGER LAKES ANTIQUE SHOP, Harpending Hotel.

HAZEL H. HARPENDING. General line.

- *JEMIMA WILKINSON ANTIQUE SHOP.
 *FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill.
 *HOOSICK FALLS: H. A. & K. S. MCKEARNIN.
 *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.
 *JAMAICA: KATHARINE WILLIS, 272 Hillside Ave.
 *LOUDENVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.
 *NEW HARTFORD: JAMES and L. DEAN, 1 Genesee Street.
 *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
 NEW ROCHELLE:
 *IDA J. KETCHEN, 112 Centre Avenue.
 *DOROTHY O. SCHUBART, Inc., 651 Main St.
 NEW YORK CITY:
 *FRANCIS BANNERMAN SONS, 501 Broadway—Firearms.
 *CLARKE'S ART GALLERIES, 42 E. 58th Street. Auctioneers and Appraisers.
 *THE COLONY SHOPS, 397 Madison Avenue.
 *MRS. A. K. DRESSER, 11 East 8th Street.
 *JOHN GUIDOTTI & BROTHERS, 413 West 16th Street.
 *RENWICK C. HURRY, 6 West 28th Street. Pictures and paintings.
 *MARY LENT, 9 East Eighth Street.
 *JANE WHITE LONSDALE, 114 E. 40th Street.
 *J. HATFIELD MORTON, 229 E. 37th Street.
 *F. NOBLE & COMPANY, 126 Lexington Avenue.
 *FRED J. PETERS, 52 East 56th Street.
 *EDITH RAND, 161 West 72d Street.
 *THE ROSENBAUGH COMPANY, 273 Madison Ave.
 *THE 16 EAST 13TH STREET ANTIQUE SHOP.
 *MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.
 PAWLING: MRS. ALBERT E. DODGE, North Main Street. General line.
 *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
 *PLEASANTVILLE: A. WILLIAMS, 62 Ossining Road.
 POUGHKEEPSIE:
 WALTER & DRAPER, 103 Market Street. General line.
 *J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.
 QUOGUE, L. I.: ILLAHEE HOUSE, Montauk Highway. General line.
 SLCATSBURG: J. W. WOOD, Orange Turnpike. General line.
 SYRACUSE:
 *YE OLD CURIOSITY SHOP, 319 No. Clinton St.
 *WOMEN'S EXCHANGE INC., 624 South Warren Street.
 *WARSAW: J. CAHILL.

OHIO

- *CINCINNATI: J. P. ZIMMERMAN & SONS, 1013 Walnut Street.
 CLEVELAND:
 GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. General line.
 HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General line.
 COLUMBUS: THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.
 GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street. General line.
 WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue. General line.

OREGON

- PORTLAND:
 RAYMOND'S ANTIQUE SHOP, 705 Davis Street. General line.
 THE FRENCH SHOP, 410 Morrison Street. General line.

PENNSYLVANIA

- ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.
 BETHLEHEM: A. H. RICE, 519 North New Street. General line.
 DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.

PENNSYLVANIA (continued)

ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
HARRISBURG: SALTZGIVER'S ART AND ANTIQUE SHOP, 223 N. 2nd St. General line.
MANHEIM: DAVID B. MISSEMER. General line.
PHILADELPHIA:
JAMES CURRAN, 1625 Pine Street.
*FERDINAND KELLER, 216 South 9th Street.
POOR HOUSE LANE ANTIQUE SHOP, 114 W. Rittenhouse Street, General line, Germantown.
*PHILA. ANTIQUE CO., 7th and Chestnut Sts.
*MARTHA DEHAAS REEVES, 1026 Pine Street.
*NATIONAL PATENT REED SALES CO., Drexel Building. Rush seating materials.
*ROSENBACH COMPANY, 1320 Walnut Street.
*ARTHUR J. SUSSEL, 1724 Chestnut Street.
*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M.B. COOKEROW, 265 King Street.
SELLERSVILLE: on Bethlehem Pike, Ira S. REED. General line.

WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.
YORK: BERGMAN ANTIQUE SHOP, 322-326 South Duke Street. General line.
ZIONSVILLE: DAVID C. HIESTAND'S FARM, Lehigh County. General line.

RHODE ISLAND

BRISTOL: THE CORN CRIB SHOP, Poppasquash Road. General line.
*EAST PROVIDENCE: MRS. CLARENCE A. BROUWER, 260 Brow Street.
*PAWTUCKET: G. R. S. KILLAM. Clock Parts.
PROVIDENCE: MABEL K. ROGERS, 115 Waterman Street. General line.

VERMONT

CHESTER: EVA C. HOSMER. General line.
MARSHFIELD VILLAGE: A. R. COLE, Main Street. General line.

MIDDLEBURY: GARDNER J. DUNCAN, 74 Main Street. General line.
TAFTSVILLE: THE OLD ATTIC. General line.
*WOODSTOCK: E. W. ALLEN.
*WINDSOR: YE MIRROR INN.

VIRGINIA

*RICHMOND: J. K. BEARD.
WASHINGTON, D. C.
*MRS. CORDLEY: 812 17th Street, N. W.
*GEORGE W. REYNOLDS, 1742 M Street, N. W.
*THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

WEST VIRGINIA

MARTINSBURG: G. B. STANSBURY, 213 S. Maple Avenue. General line.

ENGLAND

*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.

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LOUDENVILLE, N.Y.
(ALBANY COUNTY)



Rare Antiques

THREE PIECE
SHERATON BANQUET TABLE
2 CRYSTAL CHANDELIERS
MAPLE HIGHBOY

CHERRY HIGHBOY HOOKED RUGS

A HALL filled with the
best in design and
quality.



Chairs Pewter Rugs
Beds China Mirrors
Tables Glass Lamps
Sofas Lustre Prints

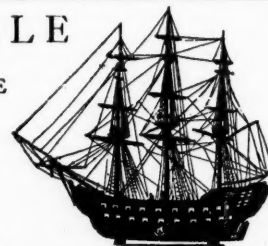


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CABINET

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and Escutcheon

Measures 32 x 21 1/2 inches

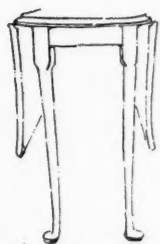
Many other interesting pieces

Mrs. Cordley

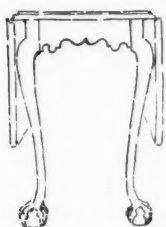
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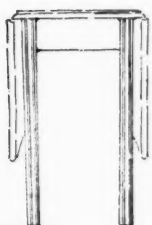
A Study of Antique Drop Leaf Tables



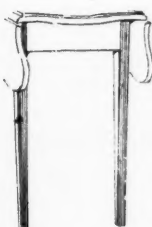
"Pussy Foot"



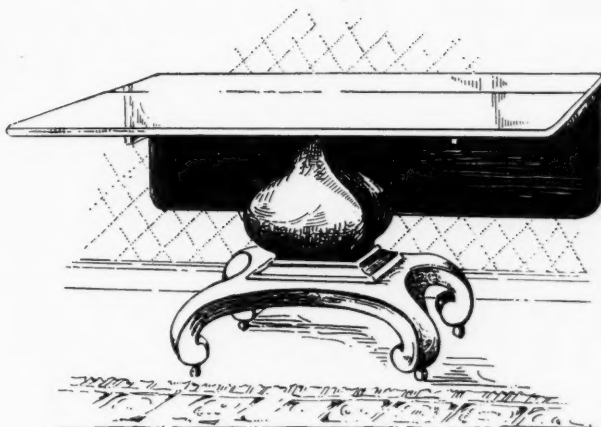
"Chippendale"



"Fluted Leg"



"Pembroke"



"Governor Hancock"

HALF a century after the Dutch influence began to creep into New England table making, Chippendale tendencies—especially in the claw and ball foot—became perceptible, and occasionally were closely followed by some old-time New Englander. Still later came the drop leaf table with straight, fluted legs, the leaves as yet supported in the old "gate" fashion.

Sheraton's famous table, built for Lady Pembroke, upheld its leaves with "butterfly" supports; and to this day the name "Pembroke" clings persistently to any simply designed table of similar character.

The generously proportioned table pictured above arose to favor in the days of that genial host, Governor Hancock. In the old mansion beside the State House on Beacon Hill, hospitality was dispensed over just such a board, still referred to hereabout as the "Governor Hancock" table.

Our collection of old tables is reminiscent of these interesting bits of history—and each piece awaits (in condition for immediate use) the setting from which circumstance has wrested it—some charming New England home.

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THIS pair of old Chelsea vases was fashioned between 1745 and 1760. They are of intrinsic beauty and marked with the gold anchor, which is rare. They are decorated in large panels showing tropical birds in brilliant colors. These panels have borders of gilt on a powder blue ground. The ormolu bases on which the vases are mounted are of delightful design and follow the same lines as the tops of the vases.

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